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the

PERCY ANECDOTES.

ORIGINAL AND SELECT.

(by)

Sholto AND Reuben Percy,

Brothers of the Benedictine Monastery,

MONT BENCH.

TWENTY VOLUMES.

(Vol. XVII.)

THE STAGE: - MUSIC.

LONDON;

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1826.

TO

MRS. SIDDONS,

THE FIRST FEMALE TRAGEDIAN OF THE AGE,

THESE

Anecdotes of the Stage

ARE

RESPECTFULLY DEDICATED,

BY HER

ARDENT ADMIRERS,

AND MOST OBEDIENT

HUMBLE SERVANTS,

(RECAP) *Photo Percy
Percy*

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THE
Percy Anecdotes.

ANECDOTES OF THE STAGE.

“If the Theatre were to be shut up, the Stage wholly silenced and suppressed, I believe the world, bad as it is now, would be ten times more wicked.”

LA MOTTE.

ORIGIN OF THE DRAMA.

GREECE, the nursery of the arts and sciences, was the parent of the drama ; at least there is no record of its having been known among more ancient nations. The different states of Greece have contested the honour of its birth, but it is generally attributed to the Athenians, who derived its origin from the hymns which were sung in the festivals of Bacchus in honour of that deity. While these resounded in the ears of the multitude, choruses of Bacchantes and Fauns ranged round certain images, which they carried in triumphant procession, chaunting indecent songs, and sometimes sacrificing individuals to public ridicule.

While this was the practice in the cities, a still

greater licentiousness reigned in the worship paid to the same divinity by the inhabitants of the country, and especially at the season when they gathered the fruits of his supposed beneficence. Vintagers, besmeared with wine lees, and intoxicated with joy and the juice of the grape, rode forth in their carts, and attacked each other on the road with gross sarcasms, revenging themselves on their neighbours with ridicule, and on the rich by publishing their acts of injustice.

The hymns in honour of Bacchus, while they described his rapid progress and splendid conquests, became imitative; and in the contests of the Pythian games, the players on the flute, who entered into competition, were enjoined by an express law to represent successively the circumstances that had preceded, accompanied, and followed the victory of Apollo over Python.

SUSARION AND THESPIIS.

To Susarion and Thespis the Greek drama was in its infancy largely indebted; indeed the latter has almost been considered as the parent of the stage, dramatic performers being to this day called the children of Thespis. Susarion and Thespis were both born at Icaria in Attica; each appeared at the head of a company of actors, the one on a kind of stage, the other in a cart. Susarion, who attacked the vices and follies of the age, represented his first pieces about 580 years before Christ. Thespis, who treated more noble subjects, which he took from history, made his first attempts in tragedy some years after Susarion, and acted his *Alcestis* 536 before Christ.

The comedies of Susarion were in the same taste with those indecent and satirical farces which were afterwards performed in some of the cities of Greece, and were long the favourite entertainment of the country people.

Thespis had noticed in the festivals in which, as yet, hymns only were sung, that one of the singers, mounted on a table, formed a kind of dialogue with the chorus. From this hint he conceived the idea of introducing into the tragedies, an actor who, by simple recitals introduced at intervals, should give relief to the chorus, divide the action, and render it more interesting. This happy innovation, together with some other liberties in which Thespis indulged, gave alarm to the great Athenian legislator, who was supposed to be better able than any other to discern the value or danger of the novelty. Solon condemned a species of composition in which the ancient traditions were disguised by fiction. "If," said he to Thespis, "we applaud falsehood in our public exhibitions, we shall soon find that it will insinuate itself into our most sacred engagements."

The pieces of Thespis and Susarion were, however, received with an approbation and delight, both in the city and country, that rendered useless the suspicious foresight of Solon. The poets, who till then had only exercised their genius in dithyrambics and licentious satire, struck with the elegant forms which this species of composition began to assume, dedicated their talents to tragedy and comedy. Comedy soon admitted a greater variety of subjects; and although those who judge of their pleasures only from habit, exclaimed that these subjects were foreign to the

worship of Bacchus, yet the greater number crowded with still more eagerness after the new pieces. From this period the progress of the dramatic art was extremely rapid.

Horace says, that the actors whom Thespis carried about in his cart, had their faces besmeared with wine lees; Suidas, that white lead and vermilion were the ingredients employed.

ÆSCHYLUS.

Æschylus, who was born eleven years after Thespis had first performed his *Alcestis*, found the drama enveloped in a rude vestment, deficient both in grace and dignity, expressing its conceptions sometimes with elegance, but generally in a low and feeble style, polluted with indecencies.

Æschylus was the first to introduce two actors on the stage in his tragedies, and clothed them with dresses suitable to their character. Afterwards copying the example of Sophocles, who had just entered on his theatrical career, he admitted a third, and sometimes even a fourth actor. By this multiplicity of personages, one of his actors naturally became the hero of the piece, and attracted to himself the principal interest; and as the chorus now held but a subordinate station, Æschylus took care to shorten its part materially.

This poet has been censured for admitting mute characters into his dramas; thus Achilles, after the death of his friend, and Niobe after the destruction of her children, appeared on the stage, and remained motionless during several scenes, with their heads

covered, and in utter silence. It may, however, be doubted, whether if their eyes had been suffused in tears, and they had poured forth the bitterest lamentations, they could have produced an effect so terrible as this veil, this silence, this abandonment to grief.

Lest the noble and elevated style of tragedy should not leave, in the minds of the audience, a sufficient impression of grandeur, it was deemed necessary, in order to captivate the multitude, that every part of the spectacle should combine to produce the same effect. It was then the general opinion that nature, by bestowing on the ancient heroes a more lofty stature, had impressed on their persons a majesty which procured them as much respect from the people, as the ensigns of dignity by which they were accompanied. *Æschylus*, therefore, raised his actors on high stilts or buskins, and clothed them in flowing and magnificent robes.

Instead of the wretched scaffolds which were formerly erected in haste, *Æschylus* obtained a theatre furnished with machines, and embellished with decorations. Here the sound of the trumpet was reverberated, incense was seen to burn on the altars, the shades of the dead to arise from the tomb, and the furies to rush from the gulphs of Tartarus. In one of these pieces, these infernal divinities were represented with masks of horrid paleness, torches in their hands, serpents entwined in their hair, and followed by a numerous retinue of dreadful spectres. It is related, that at the sight of them, and the sound of their terrific howlings, terror seized on the whole assembly, women fainted, and children expired with fear ; and that the magistrates, to prevent similar accidents in future, commanded that the chorus should only consist of

fifteen actors, instead of fifty. The effect of so many new objects could not but astonish the spectators; nor were they less surprised and delighted at the intelligence displayed by the actors whom *Æschylus* always exercised himself; he regulated their steps, and taught them to give additional force to their action by new and expressive gestures.

Æschylus wrote ninety tragedies, forty of which were rewarded with the public prize, and yet only seven of them have been preserved. Some expressions in one of his plays had nearly proved fatal to him; for, in consequence of them, he was accused of impiety, and condemned to be stoned to death. The sentence was just going to be put into execution, when his brother *Amynias*, with a happy presence of mind throwing aside his cloak, showed an arm, the hand of which had been cut off when bravely fighting at the battle of *Salamis*, in defence of his country. The sight made such an impression on the judges, that touched with the remembrance of his valour, and the friendship he showed for his brother, they pardoned *Æschylus*. The poet, however, resented the indignity of this persecution so much, that he bade an everlasting adieu to his native place, and retired to the court of *Hiero*, King of *Sicily*, where he lived till his death.

Suidas having said, that *Æschylus* retired into *Sicily* because the seats *broke down* during the representation of one of his tragedies, some have taken this literally; but, according to *Joseph Scaliger*, it was a phrase among the comedians to say, that one had *broken down the seats*, whose piece could not stand, but fell to the ground. The truth was, that the

pieces of *Æschylus* had begun to be less pleasing to the Athenians than those of *Sophocles*, a younger and more polished writer; and it is to this cause that *Suidas*, by the figurative expression he has used, would impute the retirement of *Æschylus*, rather than to any resentment he may have felt for the jeopardy in which his life was placed by the accusation of impiety.

SOPHOCLES.

If *Æschylus* be styled, as he usually has been, the father, *Sophocles* certainly demands the title of the master of tragedy, since what the former brought into the world, the other reduced to a more regular form.

Sophocles was five and twenty when he conquered his master, *Æschylus*, in tragedy. *Cimon*, the Athenian general, having found the bones of *Theseus*, and brought these noble relics with pomp into the city, a contention of tragedians was appointed, as was usual upon extraordinary occasions. *Æschylus* and *Sophocles* were the two rivals, and the prize was adjudged to *Sophocles*, although it was the first play he ever presented in public.

Cicero relates, that this great man continued the profession of his art, even to his latest years; but his sons resented this severe application to writing as a neglect of his family and his estate. On this account, they at last brought the business into court before the judges, and petitioned the guardianship of their father, as one that was grown a dotard, and therefore incapable of managing his concerns. The aged poet

being acquainted with the motion, in order to his defence came presently into court, and recited his "Œdipus of Colonus," a tragedy he had just before finished, and then desired to know whether that piece looked like the work of a dotard? There needed no other plea in his favour, for the judges admiring and applauding his wit, not only acquitted him of the charge, but, as Lucian adds, voted his sons madmen for accusing him. The general story of his death is, that having exhibited his last play, and obtained the prize, he fell into such a transport of joy as carried him off; but Lucian differs from the common report, and affirms that he was choaked with a grape-stone, like Anacreon.

The passion which Sophocles entertained for the drama, was of the noblest and purest description, and often displayed itself superior to every feeling of personal interest or vanity. He appeared once on the stage in the character of a mere domestic, who had not a word to utter, but only to play at ball, in order that, by his peculiar skill in the art, he might give the last finishing grace to the representation of the tragedy. He probably thought with our poet, that

" Honour and shame from no condition rise,
Act well your part, there all the honour lies."

EURIPIDES.

Euripides, the contemporary and rival of Sophocles, had originally devoted himself to the study of philosophy; but warned, by the fate of his master,

Anaxagoras (who, under the accusation of despising the public gods, was banished from Athens by the mob) of the danger which then attended all free enquiry, he transferred his attention to dramatic poetry. Yet although he had the fate of Anaxagoras before his eyes, he was not always so well guarded in his remarks as he should have been. He hazarded one relating to the sanctity of an oath, in his *Hippolytus*, which brought him into danger. "My tongue has sworn, but still my mind is free." For this verse he was impeached of impiety, as teaching and defending perjury; but it does not appear that he was punished for it. The answer he made to the accuser, is left upon record by Aristotle: "That it was a very unreasonable thing, to bring a cause into a Court of Judicature, which belonged only to the cognizance of a theatre, and the liberty of a public festival; that when these words were spoken upon the stage, there went along with them some reason to justify them, and that he was ready to justify them whenever the bill should be preferred in the right place." Another time, Seneca informs us, he incensed the audience highly, by making Bellerophon dogmatize too gravely in favour of avarice; so much so indeed, that they would have driven the actor from the stage; if Euripides himself had not appeared, and besought them to have a little patience, by assuring them that they would soon see the unhappy end of the miser, whose maxims had so highly disgusted the audience.

In general, however, his pieces were prodigiously applauded; and nothing can better demonstrate the high esteem they were in, than the service they did to the Athenians in Sicily. The Athenian army,

under the command of Nicias, suffered all the calamities of unsuccessful war, and the victors took a most cruel advantage of their victories; but although they treated the Athenian soldiers with so much inhumanity, yet they are said to have spared such as could repeat any verses of Euripides. "We are told," says Plutarch, "that many who returned safe to their country, kindly saluted Euripides, declaring that they had been restored to their liberty for teaching their victors such of his verses as they remembered, and that others who roamed up and down, had meat and drink given them in return for singing his verses."

ARISTOPHANES.

When Dionysius, King of Syracuse, desired to learn the state and language of Athens, Plato sent him the plays of Aristophanes, telling him, in these he would find the best representation of the Athenian character. Aristophanes was contemporary with Euripides and Sophocles. When the Athenians suffered themselves to be governed by men who had no other view than to make themselves masters of the commonwealth, Aristophanes exposed their artifices with great wit and severity upon the stage. Cleo was the first whom he attacked in his comedy of the "Equites;" and when none of the comedians would venture to personate a man of his great authority, Aristophanes acted the character himself with so much success, that the Athenians obliged Cleo to pay a fine of five talents, which were given to the poet. The people were besides so well pleased with the satirist, that they cast handfuls of flowers upon his head, and

carried him through the city in triumph, with loud acclamations. They made also a public decree, that he should be honoured with a crown of the sacred olive tree on the citadel, which was the greatest honour that could be paid to a citizen.

The "Clouds," which Aristophanes composed in ridicule of Socrates, is the most celebrated of all his comedies. Socrates had a contempt for the comic poets, and never went to see their plays, except when Alcibiades or Critias obliged him to go thither. As he was a man of piety, probity, candour, and wisdom, he could not bear that the characters of his fellow citizens should be insulted and abused. This contempt which he expressed of the comic poets, was the ground of their aversion to him, and the motive of Aristophanes's writing the "Clouds" against him. Madame Dacier tells us, she was so much charmed with his performance, that after she had translated it, and read it over two hundred times, it did not become tedious; and that the pleasure she received from it was so exquisite, as to make her forget all the contempt and indignation which Aristophanes deserved, for employing his wit to ruin a man who was wisdom itself, and the greatest ornament of the city of Athens.

MENANDER.

Menander may be regarded as the father of what is called *the new comedy* in Greece, which, if inferior to the old in strength and fire, far exceeded it in delicacy, regularity, and decorum, came nearer to nature, and to what we conceive of the legitimate drama. Among his contemporaries who wrote upon this re-

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formed plan, were Philemon, Diphilus, Pollodorus, Philippides, and Posidippus; and from many fragments which remain, it appears that they were not only bold declaimers against the vice and immorality of the age in which they lived, but that they ventured upon truths and doctrines in religion, totally irreconcilable to the popular superstitions and idolatries of the Heathen world; and, therefore, says Cumberland, or rather Bentley, we cannot but admire the extraordinary toleration of their pagan audiences.

According to some accounts, Menander wrote eighty plays, while others more than double that amount; but whatever may have been their number, it has been thought that morality, taste, and literature scarcely ever suffered more irreparably than by the loss of them. A few fragments only remain, which, says Warton, ought "to be as highly prized by the curious, as was the Coan Venus, which Apelles left imperfect and unfinished."

We have many testimonies of the admiration in which he was held during his life time. Pliny informs us, that the kings of Egypt and Macedon sent ambassadors to invite him to their courts, and even fleets to convey him; but that Menander preferred the free enjoyment of his studies, to the promised favours of the great. Yet the envy and corruption of his countrymen, sometimes denied his merit that justice at home which it found abroad; for notwithstanding the astonishing number of plays which he wrote, he won no more than eight prizes. Philemon, a contemporary, and much inferior dramatic poet, by the partiality of the judges, often disappointed him of the laurel; which made Menander once say to him, "Tell

me fairly, Philemon, if you do not blush when the victory is decreed to you against me?" Menander's wonderful talent at expressing nature in every condition, and under every accident of life, gave occasion to Aristophanes, the grammarian, to utter this extraordinary invocation: "O! Menander and Nature, which of you copied your pieces from the other's work?" And Ovid, from a similar impression of his excellence, has thus pronounced his immortality:

"Dum fallax servus, durus pater, improba læna
Vivet: dum meretrix blanda, Menander erit."

GRECIAN STAGE.

The theatre of Bacchus in Athens, was built by the famous architect Philos, in the time of Pericles. The audience part was of a semicircular form, at the diameter of which the stage was erected. The orchestra occupied the place where the pit in modern theatres is situated; and here the music, the chorus, and the mimi were placed. It was elevated four feet above the ground. The spectators were arranged in three galleries, round all the sides of the orchestra, except that next the stage; each gallery containing eight rows of seats. At the farther end of the orchestra, where the stage is erected in modern theatres, stood the thymele, or logeon, but projecting a little towards the audience. It was a little higher than the orchestra, and in some theatres was only six feet square. Here the principal part of the chorus made their recitations, and in comical interludes the mimi performed. Behind the thymele appeared the stage,

considerably elevated. No part of this theatre was covered, except the stage, and a high gallery called *circys*, set apart for the women. The Athenians being thus exposed to the weather, came usually with great cloaks, to secure them from the rain or the cold; and for defence against the sun, they had the *sciadion*, a kind of parasol, which the Romans used also in their theatres, by the name of *umbellæ*; but when a sudden storm arose, the play was interrupted, and the spectators dispersed.

At Athens the plays were always represented in the day time, which made the unroofed theatres less inconvenient.

The chorus in the Grecian theatre was, according as the subject demanded, composed of men and women, old men or youths, citizens or slaves, priests, soldiers, &c. The chorus came upon the stage preceded by a flute player, who regulated their steps, sometimes one after the other; but in tragedy, more frequently three in front and five in depth, or five in front and three in depth.

GRECIAN ACTORS.

In ancient Greece, the same persons performed in tragedy and comedy, but it was very rarely that one person excelled in both. The pay of those who had acquired great reputation, was considerable. Polus, one of the most celebrated of the Grecian actors, gained a talent, which was equal to £225 sterling, in two days. Players of eminence in Greece were solicited to attend the festivals. If, after making an engagement, they failed to attend, they were obliged.

to pay a fixed sum of money ; and if they were absent during the festival of their own republic, they were condemned in a still heavier penalty.

ROMAN DRAMA.

Dramatic entertainments were introduced at Rome in the year of the city 391. They were called *ludi scenici*, because they were acted in a shade formed by the branches and leaves of trees. They originally consisted of little more than dances to the sound of a flute, without either singing or acting. These were performed by Etrurians, who were the first players at Rome ; but the Roman youth soon imitated them at their solemn festivals, adding raillery in rude verses and gestures, suited to the subject. These were called *Fescennine verses*, from the town Fescennia in Etruria, where they had originated.

It was not until about the year of Rome 512, that an attempt was made to represent a regular play, written by Livius Andronicus, the first Latin dramatic poet. From this period, the drama progressively improved, and the plays which still exist, sufficiently attest the excellence to which this species of composition arrived ; while the fortunes acquired by some of the actors, afford ample proof of the estimation in which the histrionic art was held, notwithstanding that according to the Roman law, the profession of an actor was declared infamous, and those who practised it were deprived of the rights of citizens.

The Roman comedy was at first wholly borrowed from the Greeks, and it was long before the Latin stage could boast of an original composition. When

delivered from the trammels of imitation, their plays became more descriptive of Roman character and manners ; but it may be doubted whether they did not lose more in purity of taste, than they gained in originality ; for we find that the stage degenerated soon after the fall of the republic, and was at length abandoned to dancers and buffoons.

Tragedy was not introduced at Rome until long after comedy was known ; and the pieces still extant are so few, as to afford but little means of judging of the general merit of the Roman tragic muse.

The Roman play was usually succeeded by a farce performed by amateurs. These were styled *Atellane comedies*, in which the actors not speaking from any written dialogue, trusted to the spontaneous effusion of their own fancies ; a licence which they frequently abused by the introduction of much gross ribaldry. The performers in the *Atellana* could not be compelled by the audience to unmask, nor were they, like the common actors, deprived of their civil rights.

Interludes of dancing, and processions of exhibitions of animals, and combats of gladiators, were generally introduced between the acts ; and these, together with pantomimical representations, tumbling and rope dancing, constituted so great a portion of the entertainment, that they at length superseded the regular drama.

A singular custom prevailed on the Roman stage ; the occasional division of the same part between two actors, the one reciting, while the other accompanied him with the appropriate gesture. This appears to have been confined to the recitation of verses, or single speeches, for we do not find that it was applied

to dialogue ; and it was originally introduced for the convenience of a favourite performer, who was rendered hoarse by his obedience to reiterated calls of "*encore.*"

PLAUTUS.

At the same time that Cato was distinguished for his eloquence in the forum, Plautus was renowned for his comic representations on the stage. According to Varro, he was so well paid for his plays, as to think of doubling his stock by trading. In this speculation, however, he was so unfortunate, that he lost all he had acquired by the muses, and for his subsistence was reduced, in a time of general famine, to work at a mill. How long he continued in this distress, is uncertain ; but Varro adds, that the poet's wit was his best support, and that he composed three plays during this daily drudgery.

TERENCE.

Terence, although one of the purest of the Roman writers, was of African origin. He was a native of Carthage, and brought early to Rome among other slaves ; but fell into the hands of a generous master, Terentius Lucanus, who gave him first a good education, and afterwards his liberty. Agreeably to a custom of the Romans, he took the name of his master ; and thus by a singular fatality, says Madame Dacier, while he has immortalized the name of his master, he has not been able to preserve his own.

When Terence offered his first play, Cæcilius was

not only the oldest, but considered the best poet of the age; much regard was therefore paid to his judgment; and the ædile, before he would look at Terence's production, told him to wait upon Cæcilius, and take his opinion upon it. The old gentleman being at table, bid the young author take a stool, and begin to read it to him. It is observed by Suetonius, that Terence's dress was mean, so that his outside did not much recommend him; but he had not gone through the first scene, when Cæcilius was so pleased, that he invited him to sit at table with him, and defer the reading of the remainder of the play till after supper. Cæcilius on hearing it to the end, found only more and more reason to admire; he dismissed the author with a most flattering testimonial of his approbation; the play was brought out, and attended with a success which at once established Terence's fame as a dramatic writer.

The plays of Terence appear to have brought him in very large sums. He received eight thousand sesterces for his "Eunuch," which was acted twice in one day, a piece of good fortune which perhaps never happened to any other play, for plays with the Romans were never designed to serve above two or three times. For the rest he was no doubt equally well paid; since it appears from the prologue to the "Hecyra," that the poets used to be paid every time their play was acted. At this rate, Terence must have made a handsome fortune before he died, for most of his plays were acted more than once in his life time; and yet a notion has prevailed, for what reason it is difficult to discover, that he died in poverty. He left a daughter, who was afterwards married to a Roman

knight, and it is certain that he left also a house and gardens on the Appian way, near the Villa Martis.

ROMAN THEATRE.

The first permanent theatre erected within the city of Rome, was upon a scale of Colossal magnificence. It was calculated to contain 40,000 spectators, and others were afterwards raised of still more stupendous dimensions. They were at first open at the top, and awnings were used to guard against the sun and rain, nor were the audience accommodated with seats; but at a later period they were covered, and built with regular rows of stone benches, rising above each other, and divided according to the rank of those who were to occupy them. The lowest rows were appropriated to the senators and foreign ambassadors, the next fourteen to the knights, and the remainder to the public; and it appears, that the foremost seats were covered with cushions, while those assigned to the lower classes were left bare. As all were equally admitted gratuitously, these distinctions gave very great offence to the people; and with the greater apparent reason, as they were not observed in the circus; but they were, notwithstanding, rigidly enforced, and inspectors were appointed at the theatres, who regulated the distribution of places according to the rank of the parties. The stage was constructed in much the same manner as at present, except that the orchestra was equally appropriated to dancing and music. The scenery and decorations were equally of the most splendid description, and were screened during the intervals of the performance by a silken curtain.

THEATRES OF POMPEII.

Among the classic ruins of Pompeii, there are the comic and tragic theatres. Of these, the last is by far the largest edifice, and in point of architecture, is one of the most beautiful structures at Pompeii. It was lined throughout with white marble, and still exhibits the circular seats, the orchestra, and places where the curtains seem to have been fixed ; the stage, which appears to have been adorned with statues ; the dressing rooms, the benches for patricians in the lower part of the Cavea, and those for the inferior classes of people in the upper part ; the egress for patricians, the egress and stairs for plebians, the gallery round the top of the building for ladies, the stairs which led to this gallery and the blocks of marble projecting from its wall, so as to support the wood work, to which, in case of rain or intense heat, an awning was fastened. The orchestra, as was usual in ancient theatres, is enclosed between dwarf walls, and divides the stage from that portion of the edifice which contained the audience. The stage is very wide, but so shallow, that much scenery could not have been used ; although the ancients changed their scenes by aid of engines, with which they turned the partition called the *scena* round at pleasure. There are three entrances for the actors, all in front ; and behind the stage were the dressing rooms. This theatre is built on the side of a hill, according to the custom of the Greeks ; and on the top of this hill was an extensive portico (the columns of which still remain) intended most probably to shelter the spectators in wet weather, and likewise

to serve as a public walk, the view it commands being delightful.

ROMAN ACTORS.

In the ancient Roman theatres, the audience testified their applause or censure in the modern manner, by hisses or cheers, and espoused the pretensions of different actors with so much warmth, that the representation was often interrupted, and quarrels ensued which terminated in bloodshed. Such, indeed, was the partiality of the people to theatrical amusements, that every eminent player had his party; and their absurd factions rendered the theatre a constant scene of riot and disorder. Persons of the highest rank took part in these brawls, which were, at length, carried so far, as to attract the attention of the senate; and in the reign of Tiberius, the players were, in consequence, banished from Italy.

The extraordinary, and somewhat ridiculous, influence acquired by the actors, excites the more surprise, as we are told, that although courted by the great, and liberally rewarded by the public, they never were freed from the restraints of the law, which held their profession to be infamous; and indeed the majority of those who embraced it were slaves. Even Augustus, who was their greatest protector, ordered one celebrated comedian to be publicly whipped, for having presumed to intrigue with a Roman matron; and banished another from Italy, for affronting one of the audience who hissed him.

ROSCIUS.

Quintus Roscius, a Roman actor, became so celebrated upon the stage, that every actor of superior eminence to his contemporaries, has been since called the *Roscius*. It is said, that he was not without some personal defects, particularly his eyes were so distorted, that he always appeared upon the stage with a mask ; but the Romans frequently constrained him to take it off, and overlooked the deformities of his face, that they might the better hear his elegant pronunciation. In private life he was so much esteemed, as to be elevated to the rank of Senator. When falsely accused, Cicero, who had been one of his pupils, undertook his defence, and cleared him of the malevolent aspersions of his enemies, in an eloquent oration extant in his works. Roscius is said to have written a treatise, which has not escaped the wreck of time, comparing, with great success and erudition, the profession of the orator with that of the comedian. His daily pay for acting is said to have been 1000 denarii, or £32. 6s. English money, though Cicero makes his annual income amount to the enormous sum of £48,434. 10s.

Dr. Burney observes, that there are several passages in Cicero concerning Roscius, which if the ancient actors, Romans as well as Greeks, did not declaim in musical notes, would be wholly unintelligible. He tells us (*de Orat.*) that Roscius had always said, when age should diminish his powers, he would not abandon the stage, but would proportion his performances to his strength, and make music

conform to the weakness of his voice; which really happened, for the same author informs us, that in his old age he sung in a lower pitch of voice, and made the Tibicines play slower. As there were combats, or contests, established by the ancients for the voice, as well as for other parts of the *gymnastice*, those who taught the management of the voice, were called *phonasci*, and under their instructions were put all those who were destined to be orators, singers, and comedians. Roscius had an academy for declamation, at which he taught several persons preparatory to their speaking in public,* or appearing upon the stage. These are proofs sufficient of the dramatic declamation of the ancients being uttered in musical tones, agreeing with those of the musical instruments by which they were accompanied.

THE TROUBADOURS.

It was towards the close of the eleventh century, that the Provençal poets, known by the name of Troubadours, waked the muses from their slumber during the dark ages, and gave the first idea in France of those representations which have since become so popular. The Troubadours composed various kinds of poems on love and gallantry, on the illustrious characters and remarkable events of the times, and satires which were chiefly directed against the clergy and monks. The voyages which the Kings and Princes of Europe made to the Holy Land, and the victories they gained over the Saracens, were also celebrated by them. The poems of the Troubadours brought the Provençal language into vogue throughout Europe, and these

poets into such great repute, that the emperors Frederic I. and II. invited several to their court; and Richard Cœur de Lion, of England, honoured them with his friendship and protection. They had their comedians and their ministriers, or musicians, constantly attending them.

These Provençal poets flourished in Europe about two centuries and a half, namely, from 1120, till 1382. In the year 1220, died Anselm de Faydit, a famous Troubadour, who was the author of the "Heresy of the Fathers," a satirical piece, which Boniface, Marquess of Montserrat, had publicly performed at his country seat. Richard the First is said to have brought Faydit to England, and to have made him very considerable presents. Faydit was a player, and a musician as well as a poet. His wife was of one of the first families of Provence; and having a very beautiful voice, Faydit made her sing in his pieces. Richard was a passionate lover of poetry himself; there remain some pieces of his composition; and he bears a rank among the Troubadours, or Provençal poets of his time. In consequence of his introducing Faydit and other French authors, interludes and other performances began to be exhibited in families of distinction, both by persons hired for the purpose, and even by the great themselves.

Another Troubadour, Lecco de Grimauld, who died in 1380, wrote several comedies against Pope Boniface VIII. Rene d'Anjou, King of Naples and Sicily, and Count of Provence, produced several rondeaus, ballads, and comedies. But the greatest poet of Provence was Parafols, who wrote five satirical comedies against Ivan I. Queen of Naples,

which he dedicated to Pope Clement VII. who then resided at Avignon. As many of these pieces have not been handed down to us, it is difficult to give any particular or certain account of them; but one may venture to pronounce, that they more resemble dialogues, which expressed the action satirized by the author, than comedies such as were began to be written in the reign of Charles IX. In the year 1313, we find that Philip le Bel gave a grand entertainment at Paris, which was the most magnificent ever seen there. To it came our King Edward II. who had married Isabel, his daughter, bringing her and a numerous retinue of the English nobility with him. This entertainment lasted eight days; and plays were acted, representing the "happiness of the blessed, and the miserable state of the wicked."

MYSTERIES.

Mysteries were among the earliest species of dramatic representation in modern Europe. They are supposed to have originated with the pilgrims in France, who on returning from the Holy Land, or other places to which their devotion had led them, used to sing verses, composed by themselves, on the subject of their pilgrimages, in which they also celebrated the history of Jesus Christ, and the legends, miracles, and wondrous tales of the saints and martyrs. These compositions were very rude; but the simplicity of the times, the piety of the subject, and the sanctity of the characters, rendered them attractive with the people.

The church soon perceived the fondness of the

people for these entertainments, and thought them a fit means for exciting devotion in the minds of the multitude, who are always attracted by pomp and show. In order, therefore, to effect this purpose, stages were erected, on which the pilgrims regularly exhibited on holidays. The monologue was improved into dialogue, and afterwards into a regular historical story. The Creation of the World, with the fall of Adam and Eve; the story of Joseph, and even the Incarnation and Sufferings of the Son of God, were some of the subjects of mysteries. To these were added occasionally, the lives and miracles of the saints. Thus sprung up a species of religious drama which became common throughout all Christendom, particularly in those places where religious pilgrimages were patronized.

The appearance of these pilgrims in the spectacles, excited some shopkeepers in Paris to raise a subscription for purchasing a piece of ground proper to build a theatre, where these mysteries were represented on all festivals and holidays, for the instruction of the people. In these theatres, scenery was introduced which was fixed to the walls; on the top was the figure of a very venerable old man, seated in the clouds and surrounded by angels; beneath, and at the farther end of the stage, was the head of a large dragon, with its mouth made to open and shut—this represented hell. The performers were placed on the stage all at a time; sitting down, or rising up from their seats, as they had ended or were to begin their parts, so that they were the whole time before the audience.

The first attempt was at St. Maur, about two leagues

from Paris. The subject was, "The Passion of our Saviour;" which, from the novelty, attracted a great concourse of spectators; and the company usually went by the name of the "Brethren of the Passion." In the year 1398, they were interrupted by an ordinance of the Provost of Paris; but they obtained the king's permission, and proceeded without farther molestation. Charles VI. was present at several of their representations; and was so well pleased, that he granted them a patent, bearing date October 4, 1402; made them part of the royal household; and authorized them to perform any mystery whatever, whether of the passion or resurrection of our Saviour, or of any of the saints, at what times and wheresoever they pleased, before the king or his subjects, and with music or without; and in consequence thereof, they soon after established the first French theatre at "The Hospital of the Trinity."

The reigns of Charles the Sixth and Seventh, and part of that of Louis XI., though greatly troubled by intestine broils and factions, did not much disturb these performances; on the contrary, other companies were erected, such as the "Children of Sans Souci," and the "Clerks of La Bazoche." It was some time before the French people were sated with the mysteries; at length they judged them too serious, and scenes were introduced from profane and burlesque subjects, which gave great amusement. These games went by the general name of "Fooleries;" and were usually performed by the children of Sans Souci, the chief of whom was called "The Prince of Fools." In this manner the brethren or pilgrims supported themselves, until the reign of Francis I., who, in the

year 1518, granted them letters patent, whereby all the privileges they had obtained from Charles VI. were renewed. They continued their representations till the year 1539, when the Trinity House was again converted into an hospital. They then hired part of the "Hotel de Flandres," where they performed till 1543, when they were again driven out, and the hotel sold and demolished. Thus harassed, they resolved on building a theatre for themselves. They accordingly purchased a piece of the ground on which the Hotel of Burgundy had formerly stood, fronting the streets St. Francis and Manconseil. The theatre had, however, no sooner been erected, than an arrêt of the Parliament of Paris in 1548, prohibited the company from ever representing any mysteries, "whether relating to our Saviour or his saints;" and at the same time prohibiting any other companies (except those of the brethren) from performing in Paris or its suburbs. Thus constrained, they exhibited profane subjects until 1588, when they transferred their privileges and let their house to a company of comedians.

MYSTERIES IMPROVED INTO MORALITIES.

The earliest date in which we find express mention of the representation of mysteries in England, is in the year 1378, when the scholars of St. Paul's school presented a petition to Richard II. praying his majesty "to prohibit some unexpert people from presenting the history of the Old Testament, to the great prejudice of the said clergy, who have been at

great expense in order to represent it publicly at Christmas." In 1390, the parish clerks of London are said to have played interludes at Skinner's Well, July 18, 19, and 20 ; and in 1409, they acted a play concerning the creation of the world; for eight successive days, at Clerkenwell (which took its name from the custom), at which were present most of the nobility and gentry of the kingdom. The mysteries were succeeded by the moralities; the former only represented some miraculous history of the Old or New Testament in a senseless manner; but in the moralities, something of design appeared, a fable and a moral; the virtues, vices, and affections of the mind being frequently personified; they were no doubt, however, principally employed to defend and illustrate religious tenets, as appears from an act of Henry VIII., restraining all rimours or players from singing in songs, or playing in interludes, anything that should contradict the established doctrines. Moral and religious dramas were also acted in private houses, wherein five or six actors generally represented twenty personages.

In the church books at Tewkesbury are the following entries. " A.D. 1578, payed for the players' geers, six sheep skins for Christ's garments." And in an inventory recorded in the same book, 1585, as follows: " And order eight heads of hair for the apostles; and ten heads, and a face or vizor, for the devil."

At a play acted in 1511, on the feast of St. Margaret, the following disbursements were made as the charges of the exhibition:

To musicians, for which, however, they were bound to perform three nights	0	5	6
For players, in bread and ale	0	3	1
For decorations, dresses, and play books	1	0	0
To John Hubbard, priest, and author of the piece	0	2	8
For the place in which the represen- tation was held	0	1	0
To furniture	0	1	4
For fish and bread	0	0	4
For painting three phantoms and devils	0	0	6
And for four chickens for the hero . .	0	0	4

GAMMER GURTON'S NEEDLE.

To mysteries and moralities, succeeded what were called interludes, which made some approaches to wit and humour; and for these John Heywood, the epigrammatist, who was jester to Henry VIII. claims the earliest, if not the foremost place. "Gammer Gurton's Needle," which is generally called our first comedy, appeared soon after the interludes. It was written by John Still, afterwards Bishop of Bath and Wells, and published in 1575. This comedy, though altogether of a comic cast, and not wanting in humour, affords an instance of the simplicity which must ever prevail in the early dawns of genius. The plot of this piece, which is written in metre, and spun out into five regular acts, is nothing more than Gammer Gurton's having mislaid the needle with which she was mending her man Hodge's breeches against the ensuing Sunday, and which, by way of catastrophe to the piece, is, after much search, great

altercation, and some battles in its cause, at last found sticking in the breeches themselves. The original title runs thus: "A Rigglit Pythy, Pleasant, and Merie Comedie, Intytuled Gammer Gurton's Needle; played on the Stage not longe ago in Christe's Colledge, in Cambridge, made by Mr. S. Master of Arts. Imprynted at London, in Fleete Streeate, beneth the Conduit, at the signe of St. John Evangelist, by Thomas Colwell."

HISTORICAL PLAYS.

The old mysteries which ceased to be acted after the reformation, seem to have given rise to a third species of stage exhibition, which, though now confounded with tragedy or comedy, were by our first dramatic writers considered as quite distinct from them both; these were historical plays or histories--a species of dramatic writing, which resembled the old mysteries, in representing a series of historical events, simply in the order of time in which they happened, without any regard to the three great unities. These pieces differ from tragedy, as much as historical poems do from epic, as the *Pharsalia* does from the *Æneid*. What probably contributed to make dramatic poetry take this turn, was, that soon after the mysteries ceased to be exhibited, there was published a large collection of poetical narratives, called the "*Mirroir of Magistrates*," wherein a great number of the most eminent characters in English history, are drawn relating their own misfortunes. This book was popular, and of a dramatic cast, and therefore might have its influence in pro-

ducing historic plays. These narratives probably furnished the subjects, and the ancient mysteries suggested the plan.

That our old English writers considered historical plays, as somewhat distinct from tragedy and comedy, appears from numberless passages in their works. "Of late," says Stowe, "instead of those stage plays, have been used comedies, tragedies, interludes, and *histories* both true and fained."

Beaumont and Fletcher, in the Prologue to the "Captain," say,

" This nor comedy, nor tragedy,
Nor *history*."

And Polonius, in Hamlet, commends the players as "the best actors in the world, either for tragedy, comedy, *history*, pastoral," &c. And Shakespeare's friends, Condell and Heminge, in the first folio edition of his plays, have not only entitled their book, "Mr. William Shakespeare's Comedies, *Histories*, and Tragedies," but in their table of contents, have arranged them under these several heads.

EARLY ABUSES.

In the reign of Edward III. it was ordained by Act of Parliament, that a company of men called vagrants, who had made masquerades through the city, should be whipt out of London, because they represented scandalous things, in the little ale-houses and other places where the populace assembled. What the nature of these scandalous things was, we are not told; it is however most probable, that the

actors were of that species, called mummers; these were wont to stroll about the country, dressed in an antic manner, dancing, mimicking, and showing postures; and as they always went masked and disguised, they were guilty of many outrages. However, bad as they were, they seem to be the true original comedians of England; and their excellence altogether consisted, as that of their successors does in part still, in mimicry and humour.

In an Act of Parliament passed in the 4th of Henry IV., mention is made of certain wastors, master rimours, minstrels, and other vagabonds, who infested the land of Wales; and it is enacted, "that no master rimour, minstrel, or other vagabond, be in any-wise sustained in the land of Wales, to make commoiths or gatherings upon the people there." It is difficult to determine what these master rimours were, and what is meant by their making *commoiths*; the word signifies in Welsh any district, or part of a hundred or contred, containing about one half of it, that is, fifty villages; and might possibly be made use of by these master rimours, when they had fixed upon a place to act in, and gave intimation thereof for ten or twelve miles, which is a circuit that will take in about fifty villages. In support of this conjecture, we may quote Carew, who in his *Survey of Cornwall*, written in Queen Elizabeth's time, speaking of the diversions of the people, says, "The guary-miracle, in English, a miracle play, is a kind of interlude, compiled in Cornish, out of some scripture history. For representing it, they raise an amphitheatre in some open field, having the diameters of its inclosed plain, some forty or fifty feet. The

country people flock from all sides many miles off, to see and hear it, for they have therein devils and devices, to delight as well the eye as the ear."

STAGE BEFORE SHAKESPEARE'S TIME.

It was not until the middle of the sixteenth century that dramatic writers began to appear in England, and devote their talents to the stage. One or two pieces had been published under the classic names of comedy and tragedy, but they do not appear to have been intended for popular use. It was not until the religious ferments had subsided, that the public had leisure to attend to dramatic poetry; and royalty not only witnessed the productions, but joined in the performance. Herbert relates, that at a banquet given by Henry VIII. to Francis I. at Greenwich, he was entertained "with a sumptuous feast and a *comedy*, in which his daughter, the Princess Mary, acted a part."

Henry Parker, son of Sir William Parker, is said to have written several tragedies and comedies in the reign of Henry VIII.; and one John Hoker, in 1535, wrote a comedy called "*Piscator, or the Fisher caught.*" Mr. Richard Edwards also wrote two comedies, one called "*Palæmon and Arcyte,*" in which a cry of hounds in hunting was so well imitated, that the queen and the audience were extremely delighted: the other called "*Damon and Pithias, two the most faithfullest friends.*" About the same time came Thomas Sackville, Lord Buckhurst, and Thomas Norton, the writers of *Gorboduc*, the first dramatic piece of any consideration in the English language.

Puttenham, in his "Art of Poetry," says, "I think that for tragedy, the Lord of Buckhurst, and Maister Edward Ferrys [Ferrers], for such doings as I have seen of theirs, do deserve the highest price. The Earl of Oxford, and Maister Edwards of her majesty's chapel, for comedy and interlude." Of this Edward Ferrys, no remains are left, not even the titles of any thing he wrote. After these, followed John Lyly, famous in his time for wit; and having improved the English language in a romance which he wrote, entitled *Euphuus and his England, or the Anatomy of Wit*, of which it is said by the publisher of his play, that it began the English language, "and that beauty in court who could not parle Euphuism, was as little regarded as she which now there speaks not French." This romance, so much famed in the court of Queen Elizabeth, is an unnatural affected jargon of metaphors, allusions, and stiff bombast.

The plays of this age and long before, were frequently personal satires, as appears from a MS. letter from Sir John Hallies to the Lord Treasurer, Burleigh, found among some papers belonging to the House of Commons, in which the knight accused his lordship of having said some dishonourable things of him and his family, particularly that his grandfather, who had been dead seventy years, was a man so remarkably covetous, that the common players represented him before the court with great applause.

No sooner had the stage begun to talk, than it became scurrilous, and its first marks of sense were seen in ribaldry and licentiousness; but the zeal of the pulpit, and the gravity of the city, equally concurred to condemn it. Stephen Gosson, in 1579, published

a book entitled *The School of Abuse; or a Pleasant Invective against Poets, Pipers, Players, Jesters, and such like Caterpillars of the Commonwealth*, dedicated to Sir Philip Sydney. He also wrote *Plays confuted in Five Actions*, proving that they are not to be suffered in a christian commonwealth. The defendants in this controversy were Thomas Lodge, who wrote a play, called "A Looking Glass for London and England;" and that voluminous dramatic writer, Thomas Heywood.

Rude as was the state of the drama at this time in England, yet we had made a much better progress than the French, and were on a footing with the other nations of Europe, Italy excepted. But now all at once, the true drama received birth and perfection from the creative genius of Shakespeare, Fletcher, Beaumont, and Jonson.

FIRST ENGLISH COMPANY.

The first patent for a company of players that we have any account of, is one granted in 1574 to James Burbage, and others, servants to the Earl of Leicester. The next company regularly established, consisted of the children of the royal chapel, in the beginning of Queen Elizabeth's reign; the direction of whom was given to Mr. Richard Edwards, one of the gentlemen of the chapel, and author of two comedies; some few years afterwards, the company received the denomination of the "*Children of the Revels*." These two companies became very famous, and all Lyly's plays, and many of Jonson's and others, were first acted by them; nay, so great was their estimation, that the

common players grew jealous of them, as may be gathered from a scene in *Hamlet*.

At the request of Sir Francis Walsingham, Queen Elizabeth established in handsome salaries, twelve of the principal players of that time, who went under the name of her majesty's comedians and servants. But exclusive of these, many noblemen retained companies, who acted not only privately in their lordship's houses, but publicly under their license and protection.

It is not easy to ascertain what were the emoluments of a successful actor at this period. They had not then annual benefits, as at the present day; the performers at each theatre appear to have shared the profits arising either from each day's exhibition, or from the whole season among them. From Ben Jonson's *Poetaster* we learn, that one of the proprietors, or performers, had seven shares and a half; but of what integral sum is not mentioned. From the prices of admission into our ancient theatres, it may be supposed that the utmost sum the sharers of the Globe playhouse could have received on any one day, was about £35. So lately as the year 1685, Shadwell received £130 by his third day, on the representation of the "*Squire of Alsatia*," which Downes, the prompter, says, was the largest sum ever taken at Drury Lane playhouse at single prices.

It appears from the MSS. of Lord Stanhope, treasurer of the chamber to King James the First, that the customary sum paid to John Heminge and his company, for the performance of a play at court, was twenty nobles, or six pounds, thirteen shillings, and four-pence. And Edward Alleyn mentions in his

diary, that he once had so slender an audience in his theatre, called the Fortune, that the whole receipts of the house amounted to no more than three pounds and some odd shillings.

MASQUES.

During the reign of King James the First, it was the fashion for the nobility to celebrate their weddings, birth-days, and other occasions of rejoicing, with masques and interludes, many of which were exhibited with surprising expense; that great architect, Inigo Jones, being frequently employed to furnish decorations with all the magnificence of his invention. The king and queen, with their lords and ladies, sometimes performed in these masques at court, and all their nobility in private houses; to this humour it is that we owe the inimitable *Masque at Ludlow Castle*. This eagerness for theatrical diversions, continued during the whole reign of King James, and great part of that of Charles I., until Puritanism overturned the constitution, and totally suppressed all plays and playhouses.

MANNERS IMPROVED BY THE DRAMA.

Howel, in his "Londinopolis," speaking of the "tragedies, comedies, histories, and interludes," that were in his day represented in the various theatres of the metropolis, says, "It was a true observation, that those comical and tragical histories did much improve and enrich the English language; they taught young men witty compliments, and how to

carry their bodies in a handsome posture; add hereunto, that they instructed them in the stories of divers things, which being so lively represented to the eye, made firmer impressions in the memory. Lastly, they reclaimed many from vice and vanity; for though a comedy be never so wanton, yet it ends with virtue, and the punishment of vice."

INN YARDS THE FIRST THEATRES IN ENGLAND.

Several of our ancient dramatic pieces were performed in the yards of carriers' inns; in which, during the reign of Queen Elizabeth, the comedians, who then first united themselves into companies, erected an occasional stage. The form of these temporary playhouses seems to be preserved in our modern theatre. The galleries are both ranged over each other on three sides of the building. The small rooms under the lowest of these galleries answer to our present boxes; and it is observable, that these, even in theatres which were built in a subsequent period expressly for dramatic exhibition, still retained their old name, and are frequently called rooms by our ancient writers. The inn-yard bears a sufficient resemblance to the pit as at present in use. The stage is supposed to have been raised in this area, on the fourth side, with its back to the gateway of the inn, at which the admission money was taken. Hence, in most of the theatres during the time of Shakespeare, there was an open yard or area, where people stood to see the exhibition; and to this the poet alludes in Hamlet's advice to the players, when

he bids them "not tear a passion to tatters, to very rags, to split the ears of *the groundlings*;" and Ben Jonson calls them "the understanding gentlemen of the ground."

THE GLOBE, AND BLACKFRIARS.

The Globe and the theatre in Blackfriars, where most, if not all of Shakespeare's plays were first performed, both belonged to the same company of comedians, who assumed the title of his majesty's servants, after a licence had been granted them by King James I. in 1603. They had previously been called the servants of the Lord Chamberlain.

The theatre in Blackfriars, was a private theatre, very small, and plays were usually represented there by candle-light. The Globe, situated on the southern side of the river Thames, was an hexagonal building, partly open to the weather, and partly covered with reeds. It was a public theatre of considerable size, and there they always acted during the day. On the roof of the Globe, and the other public theatres, a pole was erected, to which a flag was affixed, but it was only displayed during the hours of exhibition. The Globe, though possessing an hexagonal exterior, is believed to have been a rotunda within, and to have received its name from its circular form; though it was more probably denominated the Globe, from its sign, which was the figure of Atlas. The Globe was burnt down in 1613, but it was rebuilt in the following year, and decorated with more ornament than had originally been bestowed upon it.

It has been said, that one of these theatres was

a summer, and the other a winter house. The Globe was partly exposed to the weather, and they usually acted there by day-light, so that it was most probably the summer theatre. The exhibitions at the Globe, were more frequent than at Blackfriars, at least till the year 1604 or 1605, when the Bankside appears to have become less fashionable and less frequented than it had formerly been.

In the ancient playhouses, there appears to have been a private box, of which it is not easy to ascertain the situation. It seems to have been placed at the side of the stage towards the rear, and to have been at a lower price ; in this some people sat, either from economy or singularity.

From several passages in our old plays, we learn, that spectators were admitted on the stage, and that the critics and wits of the time usually sat there, either on the ground or on stools. They were attended by pages, who furnished them with pipes and tobacco, which was smoked here, as well as in other parts of the house ; yet it would seem, that persons were suffered to sit on the stage, only in the private playhouses, such as Blackfriars, &c. where the audience was more select, and of a higher class ; and that in the Globe, and other public theatres, no such licence was permitted.

The stage was strewed with rushes, which, as we learn from Hentzer and Caius de Ephemera, was in the sixteenth century, the usual coverings of floors in England. Towards the rear of the stage, there was a balcony, about eight or ten feet from the ground, supported by pillars ; from this balcony, in many of our old plays, the dialogue was spoken. The in-

vention of trap doors was not modern, for in an old "morality," entitled, "All for Money," we find a marginal direction, which shows that they were very early in use. The covering, or internal roof of this stage, was painted of a sky blue colour, and anciently termed the heavens.

In the time of Shakespeare, the prices of admission to the galleries, or scaffolds, as they were called, and that part of the house which in private theatres was named the pit, seems to have been the same; and in houses of reputation, such as the Globe and Blackfriars, that price was sixpence, while in some inferior playhouses, it was only one penny, in others twopence. The price of admission into the best rooms, or boxes, was a shilling, though afterwards it was raised to two shillings, and half-a-crown. The seats on the stage, were sixpence, and a shilling.

ANCIENT PLAY BILLS.

The long and whimsical titles prefixed to some of the early editions of Shakespeare's plays, are supposed to have been copied from the play bills of the time. A contemporary writer has preserved a poetical description of a play bill of those days, which seems to corroborate this observation; for if it were divested of rhyme, it would bear no very distant resemblance to the title pages of some of the dramas of our immortal bard:

" — Prithee what's the play?
 (The first I visited this twelvemonth day)
 They say, ' A new invented play of Purle,
 That jeopardd his neck to steal a girl

Of twelve ; that lying fast impounded for 't,
Has hither sent his bearde to act his part,
Against all those in open malice bent,
That would not freely to the theft consent ;
Feigns all to 's wish, and in the epilogue
Goes out applauded for a famous rogue.'

Now hang me if I did not look at first
For some such stuff, by the fond people's thrust."

SCENERY.

It has been a question of much literary controversy, whether in our ancient theatres, there were side and other scenes. The question is involved in so much obscurity, that it is difficult to decide upon it. In Shakespeare's time, the want of scenery seems to have been supplied by the simple expedient of writing the names of the different places where the scene was laid in the progress of the play on large scrolls, which were disposed in such a manner, as to be visible to the audience.

In the year 1605, Inigo Jones exhibited an entertainment at Oxford, in which moveable scenes were used ; and he appears to have introduced in the masques at court, several pieces of machinery, with which the public theatres were then unacquainted, as the mechanism of our ancient stage seldom went beyond a painted chair, or a trap door. When King Henry the Eighth is to be discovered by the Dukes of Suffolk and Norfolk, reading in his study, the scenical direction in the first folio edition of Shakespeare's plays, printed in 1623, apparently from playhouse

copies, is---“the king draws the curtain, and sits reading pensively;” for besides the principal curtains that hung in front of the stage, they used others as substitutes for scenes. If a bed chamber was to be exhibited, no change of scene was mentioned; but the property man was simply ordered to thrust forth a bed. When the fable required the Roman capitol to be exhibited, two officers entered, “to lay cushions as it were in the capitol.” On the whole it appears, that our ancient theatres in general were only furnished with curtains, which opened in the middle, and were drawn backwards and forwards on an iron rod; and a single scene composed of tapestry, which was sometimes perhaps ornamented with pictures; and some passages in our old dramas seem to favour the opinion, that when tragedies were performed, the stage was hung with black.

SUPPRESSION OF THE STAGE BY THE PURITANS.

The drama had just burst forth in splendour, and actors and theatres were rising to do justice to the noble conceptions of a Shakespeare, a Jonson, a Beaumont, and a Fletcher, when the spirit of puritanism rose, and suppressed the theatre. This was effected by two Ordinances of the Long Parliament, dated the 22nd of October, 1647, and the 11th of February, 1647-8, by which all stage plays and interludes were positively forbidden, and the seats and galleries of the theatres ordered to be pulled down. All the stage players, and players of interludes, and common plays, were declared to be rogues, and liable to be

punished according to the statutes of the 39th of Queen Elizabeth, and 7th of James I. The lord mayor, justices, and sheriffs, were ordered to demolish all playhouses, and apprehend any persons guilty of acting, who were to be publicly whipped, bound in recognizances to act no more, and in case of a second offence, they were declared incorrigible rogues, and to be punished and dealt with as such. It was also declared, that all money collected at playhouses, should be forfeited to the poor; and a penalty of five shillings imposed on every person who should be present at any dramatic entertainment.

Before this severe ordinance, the performers had been frequently interrupted, even from the commencement of hostilities between the king and his parliament, the issue of which was alike fatal to monarchy and to the stage.

On the suppression of the theatres, nearly the whole of the performers entered the army in favour of the royal cause, and many of them died in defending it. When the wars were over, and the cause of royalty entirely overcome, the surviving dependants of the drama made up a company out of the scattered remains of several, and in the winter of 1648, they ventured to act some plays, with as much caution and privacy as possible, at the Cock Pit.

They continued undisturbed for three or four days, but at last, as they were presenting the tragedy of the "Bloody Brother," a party of foot soldiers beset the house, surprised them about the middle of the play, and carried them away in their habits to Hatton House, then a prison, where having detained them some time, they plundered them of their clothes, and then let them loose again.

Afterwards, in Oliver's time, they used to act privately three or four miles from town, sometimes in noble-men's houses, particularly in Holland House, Kensington, where the nobility and gentry who met (but in no great numbers) used to make up a purse for them. *Alexander Goffe*, the woman actor at Blackfriars, used to be the Jackall, and give notice of time and place. Sometimes during Christmas, and Bartholomew Fair, they would, with the connivance of the officer of the Guard at Whitehall, perform plays for a few days at the Red Bull; but they were often disturbed by soldiers, and committed to prison.

The actors who survived to this period, felt the greatest distress, and were obliged to draw forth the MSS. of their contemporaries, which they had in their possession; and many plays were published, which might otherwise have never seen the light.

Amidst the gloom of fanaticism which sought the entire destruction of the stage, and while the royal cause was considered as desperate, Sir William Davenant, without molestation, exhibited entertainments of declamation and music, after the manner of the ancients, at Rutland House. He began in the year 1656, and two years afterwards removed to the Cock Pit, Drury Lane, where he performed until the eve of the restoration.

It appears from "*Jordan's Rosary of Rarities*," that even some of Shakespeare's and Ben Jonson's plays were considered dangerous by the puritans, as well as those that were occasionally written in the beginning of the civil wars, to reflect on the managers of the state; and that this was the cause

of their silencing the stage at that time. In the book above alluded to, there is a smart satire, entitled, "the Player's Petition to the Long Parliament, after being long silenced, that they might Play again in 1642," which contains the following severe attack on the odious parliament of the day.

' But while you reign, our low petition craves,
That we, the king's true subjects, and your slaves,
May in our comic mirth, and tragic rage,
Set up the theatre, and show the stage ;
The shop of truth and fancy, where we vow
Not to act any thing you'll disallow ;
We will not dare at your strange votes to jeer,
Or personate King Pym with his state flee ;
Aspiring Cataline shall be forgot,
Bloody Sejanus, or whoe'er could plot
Confusion 'gainst a state ; the war betwixt
The parliament, and just Harry the Sixth,
Shall have no thought or mention, 'cause their pow'r
Not only placed, but lost him in the Tow'r ;
Nor will we parallel with least suspicion,
Your synod, with the Spanish Inquisition ;
Or like the grave advice of learned Pym,
Make a *malignant*, and then *plunder him*.
All these, and such like actions that may mar
Your soaring plots, or show you what you are,
We shall omit, lest our inventions shake 'em---
Why should the men be wiser than you make 'em ?
Methinks there should not such a difference be,
Twixt your profession, and our quality ;
You meet, plot, act, talk high with minds immense ;
The like with us, but only we speak sense ;

Inferior unto yours, we can tell how
To depose kings ; there we know more than you,
Although not more than what you would, so we
Do in our vaster privileges agree ;
But that yours are the larger, and controuls
Not only lives and fortunes, but men's souls,
Declaring by an enigmatic sense,
A privilege on each man's conscience ;
As if the Trinity could not consent
To save a soul, but by the parliament ;
We make the people laugh at some strange show,
And as they laugh at us, they do at you ;
Only in the contrary, we disagree,
For you can make them cry faster than we ;
Your tragedies more real are express'd,
You murder men in earnest, we in jest ;
Tho' we come short, but if you follow thus,
Some wise men fear you will come short of us.

As humbly as we did begin, we pray,
Dear Schoolmasters, you'll give us leave to play ;
Quickly before the king comes, for we would
Be glad to say ye've done a little good.
Since ye have sat, your play is almost done,
As well as ours---would'st had ne'er begun ;
But we shall find, e'er the last act be spent,
Enter the king; exit the parliament.
And *hey then up go we*, who by the frown
Of guilty members, have been voted down ;
Yet you may still remain, and sit and vote,
And through your own beam, see your brother's mote ;
Until a legal trial show us how
You've us'd the king, and *hey then up go you* ;
So pray your humble slaves with all their pow'rs,
That when they have their due, you may have yours."

THE FRENCH DRAMA.

While the drama in England was suffering under the proscription of the Puritans, it began just about that period to rise into importance in France. For a long time previous it had been in an extremely low state among the French; their tragedy was flat and languid, their comedy more barbarous than the lowest of the vulgar world now tolerate. But all at once two master spirits arose; Corneille in tragedy, and Moliere in comedy, who elevated both nearly to the pitch of perfection. The French theatre seemed to be raised and to flourish on a sudden as if by magic; and though in a manner deserted before, was quickly supplied with actors of distinguished merit.

To this success the active patronage of the court in no small degree contributed. Richelieu, the prime minister, not only granted a peculiar protection to dramatic poets, but was himself ambitious to rank among the number. In 1635, in the midst of the various important political concerns which occupied his mighty genius, he wrote the greatest part of a play, called "*La Comedie des Tuilleries*." "While," says Lord Chesterfield, "he absolutely governed both his king and country, and was in a great degree the arbiter of the fate of all Europe, he was more jealous of the great reputation of Corneille, than of the power of Spain; and more flattered with being thought (what he was not) the best poet, than with being thought (what he certainly was) the greatest statesman in Europe; and affairs stood still while he was concerting a criticism upon the *Cid*."

CORNEILLE.

Corneille, whom his countrymen delight to call the Shakespeare of France, was brought up to the bar, which he attended some little time ; but having no turn for business, he soon deserted it. At this time, he had given the public no specimen of his talents for poetry, nor does he appear to have been conscious of possessing any such. A love affair is said to have given occasion to his first production, the comedy of "Melite;" and he is reported to have felt quite astonished to find himself the author of a piece, of an entirely new species, and at the prodigious success with which it was acted. After so happy an essay, he continued to produce several other comedies of the same kind ; all of them inferior indeed to the tragedies which he afterwards wrote, and infinitely so to the works of Moliere, but much superior to anything which the French had hitherto seen. His "Medea," a tragedy, came forth next, which met with no great success ; but in 1637, he presented "The Cid," another tragedy, in which he showed the world how high his genius was capable of rising. All Europe has seen and admired the Cid, for it has been translated into almost all languages ; but the reputation which he acquired by this play, drew most of the wits of his time into a confederacy against it. Some affected to treat it contemptuously ; others wrote against it. Cardinal Richelieu himself, is said to have been one of the cabal ; and though he had settled a pension upon the poet, could not abstain from secret attempts against his play. It was sup-

posed to be under his influence, that the French academy drew up that critique upon it, entitled, "Sentiments of the French Academy, upon the tragicomedy of Cid;" in which, however, while they censured some parts, they did not scruple to praise it very highly in others. Corneille now endeavoured to support the vast reputation he had gained by many admirable performances in succession, which, as Bayle observes, "carried the French theatre to its highest pitch of glory, and assuredly much higher than the ancient one at Athens." He had, notwithstanding, still to contend with the bad taste of the most fashionable wits. When he read his "Polyeucte," one of his best tragedies, before a company of these personages where Voiture presided, it was very coldly received, and Voiture afterwards told him, it was the opinion of his friends, that the play would not succeed.

Racine, in a speech made to the French academy in the beginning of 1685, does great justice to Corneille's talents. After representing the miserable state in which the French theatre then was, that it was without order, decency, sense, or taste, he passes to the sudden reformation effected by Corneille, "a man who possessed at once all those extraordinary talents which form a great poet---art, force, judgment, and wit. Nor can any one sufficiently admire the greatness of his sentiments, the skill he shows in the economy of his subjects, his masterly way of moving the passions, the dignity, and at the same time the vast variety of his characters."

This encomium must have the more weight, since it comes from the only man in the world who has

been considered as Corneille's rival; and from one, too, who had some reasons for not entertaining the most grateful recollection of the author of the *Cid*. For we are told by Valencour, who had the fact from Racine himself, that when he read his first play of "Alexandra," to Corneille, he was advised by him to apply himself to any other kind of writing rather than the drama, to which his genius was not at all adapted! "Corneille," adds Valencour, "was incapable of low jealousy; if he spoke so to Racine, it is certain that he thought so. But we know also, that he preferred Lucan to Virgil; whence we must conclude, that the art of writing excellent verse, and the art of judging excellently of poets and poetry, do not always meet in the same person."

MOLIERE.

Before any regular theatre was established in Paris, many little societies made it a diversion to act plays in their own houses; and it was in one of these, known by the name of "The Illustrious Theatre," that Moliere, the restorer, or rather father of French comedy, first engaged himself. In conformity to the example of the actors of that time, he changed his name of Pocquelin for that of Moliere, which he retained ever after. What became of him during the civil wars, from 1648 to 1652, we know not; but it is probable that he was employed in composing some of those pieces which he afterwards exhibited with so much applause to the public. La Bejart, an actress of Champagne, whose daughter he afterwards married, was waiting, as well as himself, for a favour-

able time to display her talents. Moliere was particularly kind to her ; and as their interests became mutual, they formed a company together, and went to Lyons in 1653, where Moliere produced his first play, called " L'Etourdi," or the Blunderer, and appeared in the double character of author and actor. This drew almost all the spectators from another company of comedians settled in the town, some of whose company joined with Moliere, and followed him to Beziers in Languedoc, where he offered his services to the prince of Conti, who gladly accepted them, as he had known him at college, and was among the first to predict his brilliant career upon the stage. He now received him as a friend, and not satisfied with confiding to him the management of the entertainments which he gave, he offered to make him his secretary. Moliere, however, prudently declined the offer, saying, " I am a tolerable author, but I should make a very bad secretary." About the latter end of 1657, Moliere departed with his company for Grenoble, and continued there during the carnival of 1658. After this he went and settled at Rouen, where he staid all the summer ; and having made some journies to Paris privately, he had the good fortune to please the king's brother, who granting him his protection, and making his company his own, introduced him in that quality to the king and queen's mother. Moliere's company began to appear before their majesties, and the whole court, in October, 1658, upon a stage erected on purpose in the hall of the guards of the Old Louvre, and were so well approved, that his majesty gave orders for their permanent settlement at Paris. The hall of the Petit Bourbon, was granted

them to act by turns with the Italian players. In 1663, Moliere obtained a pension of a thousand livres; and in 1665, his company was taken altogether into his majesty's service.

THE "TARTUFFE."

The "Tartuffe" of Moliere was, on account of the ridicule which it cast on the ecclesiastical order, suppressed through the interest of that body, after it had been acted only a few nights, while at the same time a most profane farce was permitted to have a long run. When Louis XIV. expressed to the Prince of Condé his wonder at the different fates of these two pieces, and asked the reason of it, the prince answered, "In the farce, religion only is ridiculed; but Moliere, in the Tartuffe, has attacked even the priests."

The vengeance of the priesthood pursued Moliere even beyond his grave; and had it not been for the personal interference of Louis, his remains must have slept in unconsecrated ground. The archbishop of Paris, yielding to his majesty's desire, permitted them to be interred at St. Joseph's, a chapel of ease to the parish church of St. Eustace.

MOLIERE AND RACINE.

When Moliere was at the height of his reputation, Racine, who was just then come from Languedoc, and was scarcely known in Paris, went to see him under pretence of consulting him about an ode which he had just finished. Moliere expressed such a favourable opinion of the performance, that Racine ventured

to show him his first tragedy, founded on the martyrdom of Theagenes and Chariclea. Moliere, who had an honest consciousness of superiority, which exalted him above envy, was not sparing either of praise or of counsel. His liberality carried him still further. He knew that Racine was not in easy circumstances, and therefore lent him a hundred louis d'ors ; thinking it a sufficient recompence to have the honour of helping forward a genius which he foresaw would one day be the glory of the French stage.

DEATH OF MOLIERE.

The "Malade Imaginaire" of Moliere, is said to have proved fatal to its author, who was himself the first who performed the principal part in the piece. The imaginary sick man, it will be remembered, pretends on a certain occasion to be dead ; and the story of the day was, that while in that part of the representation, Moliere actually expired. Among many epigrams to which this extraordinary circumstance gave rise, the following is as deserving of remembrance for its poignancy, as for the moral lesson it conveys, for death can never be a legitimate subject for mimicry.

*"Roscius hic situs est tristi Molierus in urna
Cui genus humanum ludere ludus erat :
Dum ludit mortem, mors indignata jocantem
Corripit, et minum fingere sæva negat."*

The real circumstances of Moliere's death were, however, not exactly according to the popular belief. It appears, from the best accounts, that he was indis-

posed before the performance of the play. His wife, and Baron the actor, urged him to take some care of himself, and not to perform that night. "And what then," said he, "is to become of my poor performers? I should reproach myself, if I neglected them a single day." The exertions which he made to go through his part, produced a convulsion, followed by a vomiting of blood, of suffocation from which he died in a few hours after.

BARON.

The celebrated French player, Baron, was so great a master in the art of expression, that when, after a retirement of twenty-four years, he returned to the stage at the age of sixty-eight, he was observed in repeating these lines of Cinna,

"Soudain vous eussiez vu, par un effet contraire,
Leurs fronts *palir* d'horreur, et *rougir* de colère ;"

to turn pale and red with as sudden a transition, as conformity to the verse required. Baron used to affirm, that the force and play of declamation were such, that tender and plaintive sounds might be transferred to gay, and even comic words, and still be equally productive of tears. He was seen repeatedly to make the trial of this surprising effect on a well-known sonnet :

"Si le roi m'avoit donné
Paris sa grande ville," &c.

When Racine was distributing the parts in his *Andromache*, he reserved that of *Pyrrhus* for Baron. After having explained the characters of several of

the personages to the different actors who were to represent them, he turned towards Baron. "As to you, sir, I have no instruction to give you; your heart will tell you more of it than any lessons of mine could explain."

Baron, whose vanity was at least equal to his talents, said of himself, in one of his enthusiastical fits, that "once in a century we might see a Cæsar, but that two thousand years were requisite to produce a Baron."

BARON, THE FATHER.

The father of the celebrated Baron was also a comedian, less memorable for his talents than for the manner of his death. Playing the part of Don Diego in the *Cid*, his sword fell from his hand, as the piece requires; and kicking it from him in indignation, he unfortunately struck against the point of it, by which his little toe was pierced. The wound was at first treated as a trifle; but a gangrene afterwards took place, and the amputation of the leg was declared to be necessary. Nothing, however, could induce Baron to submit to this operation, "No, no," said he, "what would a theatrical monarch be without a leg?" And so preferring death to the loss of professional fame, he calmly awaited his fate.

RACINE.

When Racine was a scholar at Port Royal, he was so fond of reading Sophocles and Euripides, that he committed the whole of their plays to memory, and

delighted to repeat their most striking beauties. While thus studying the models of antiquity, we are told that he accidentally met with the Greek romance of "The Loves of Theagenes and Chariclea," on which he afterwards founded his first tragedy, and was reading it when his preceptor surprising him, took the book, and threw it into the fire. Racine found means to get another copy, which underwent the same fate; but such was his fondness for it, that he did not rest till he had procured a third copy, when, to provide against any repetition of the disaster, he got the whole by heart, and then taking the book to his master, said, "You may now burn this, as you burned the others."

Like his predecessor, Corneille, he experienced in his theatrical career, all that opposition which envy and cabal are ever ready to set up against a superior genius; and one Pradon, a poet, whose name is not otherwise worth remembering, was actually employed by persons of the first distinction to have a "Phædra" ready for the theatre against the time that Racine's should appear. After the publication of this celebrated piece, (1677) he took a resolution to quit the theatre for ever, although he was still in full vigour, being not more than thirty-eight, and the only person who was capable of consoling Paris for the old age of Corneille. He had fallen into a religious melancholy, under the influence of which he looked back with repentance on all the glory he had acquired, and actually formed a design of atoning for his supposed errors by becoming friar. His religious director, however, distrusting perhaps this extraordinary zeal, advised him to moderate it, to marry, and to settle in the world. Racine took his advice; but though thus saved from the gloom

of the cloister, he was not restored to the stage. He still made it a point of conscience to meddle no more with the profane art of play writing; nor did he consider himself as deviating from this rule, when at the request of Madame Maintenon, he consented to compose a tragedy on some subject taken from the Bible, to be played by her young ladies at the Convent of St. Cyr. The play which he composed on this occasion, was the "Esther," which was first represented at St. Cyr, and afterwards at Versailles, before the king, in 1689. It was followed by the "Athaliah," on a similar plan. "It appears to me very remarkable," says Voltaire, "that the 'Esther' had, when brought out, universal success; and that two years after 'Athaliah,' though performed by the same persons, had none." It happened quite contrary when these pieces were played at Paris, long after the death of the author, and when prejudice and partiality had ceased. "Athaliah," represented in 1717, was received, as it deserved to be, with transport; and "Esther," in 1721, inspired nothing but coldness, and never appeared again. But at that time there were no courtiers who complaisantly acknowledged "Esther" in Madame Maintenon, and with equal malignity saw "Vashti" in Madame Montespan; "Haman" in Louvois; and above all, the persecution of the Hugonots by this minister, in the proscription of the "Hebrews." Offended at the bad reception of "Athaliah," Racine was more disgusted than ever with poetry, and from that time renounced it totally.

LA MOTTE.

The first dramatic attempt of La Motte's, was a comedy, which miscarried. He felt the disgrace so acutely, that in the excess of his mortification, he threw himself into the celebrated monastery of La Trappe; but after a few months, finding himself unable to comply with the austerities of the order, he returned to the world, and produced some operas, which had considerable success. Encouraged by this reception, he took a bolder flight, and published the tragedy of "The Maccabees," concealing his name. The critics found a great deal of merit in it, while this concealment lasted; and some went so far as to conceive it to be a posthumous work of Racine; but as soon as La Motte discovered himself to be the real author, such is the disposition to decry living merit, that all these praises were withdrawn, and the tragedy, which in fact possessed no great merit, disappeared from the stage. La Motte, notwithstanding, continued to write and produce several other pieces, both tragic and comic, only one of which, however, "Ines de Castro," obtained a permanent reputation. Although one of the most inoffensive men in the world, he encountered a great deal of malevolent opposition; but by the good humour with which he bore all attacks, he acquired almost as much fame as by the works which provoked them. He was one day in a coffee house, in the midst of a swarm of literary drones, who were abusing one of his pieces, without knowing that the author was present. He heard them for a long time in silence, and then called out to a

friend who accompanied him, "Let us go and yawn at the fiftieth representation of this unfortunate piece." At another time, when told of the numerous criticisms made on his tragedy of *Ines*, "It is true," said he, "it has been much criticised, but with tears." Of the success of others, no man could be less envious than La Motte; he encouraged rising talents with the most unfeigned zeal; and whenever he pointed out a fault, it was not to enjoy the easy glory of mortifying another's vanity; it was with the feeling to which most critics are strangers, and which common readers rarely entertain, that of being really concerned to find a blot. So high did his character in this respect stand, that it was said of him, that "justice and justness," was his motto. Of both these qualities he exhibited a distinguished proof, when he gave, as Censor, his approbation to Voltaire's first tragedy; for he did not hesitate to add to it, "this work gives promise of a worthy successor on the stage to Corneille and Racine."

ACTRESSES.

It has been remarked, that Shakespeare, and indeed all our elder dramatists, have seldom devoted that attention to the female characters in their plays, that they have to the males. The reason is obvious, as in their days females never appeared on the stage, boys and men always personating their parts; consequently the natural grace, melting voice, and soothing looks of female delicacy, so essential to the character, were lost.

It was not until after the reformation, that females

were first introduced on the stage. To this great improvement, as well as for that of moving scenes, we are indebted to Sir William Davenant. Previous to his time, all the female characters were personated by men; and we have an account of several performers, who particularly distinguished themselves in this line of acting, previous to the suppression of the theatre, during the puritanical authority of the commonwealth. Among the men most remarkable for their effeminate appearance, was Stephen Hammerton, who played at Blackfriars, in the age immediately succeeding Shakespeare, and who is said to have been "a most noted and beautiful woman actor." Two men of the names of Hart and Clun, also played women's characters; Hart played the Duchess in the *Cardinal*; and one Burt also distinguished himself as Clariana, in *Love's Cruelty*. Alexander Goffe, the Jackall of the poor players, during the suppression, was also a woman actor.

Female actors were first introduced by Sir William Davenant, at his new theatre in Lincoln's Inn Fields, which was opened in the Spring of 1662, with the *Siege of Rhodes*, Mrs. Saunderson, the first woman who appeared on an English stage, playing the character of Jane. This, however, was thought a species of innovation, requiring some apology; accordingly we find a poet of those days, and who had written a prologue to *Othello*, thus noticing the absurdity of men sustaining female characters:

"Our women are defective, and so sized,
You'd think they were some of the guard disguised;
For to speak truth, men act, that are between
Forty and fifty, wenches of fifteen;

With brow so large, and nerve so uncompliant,
When you call *Desdemona*, enters *giant*."

A few years previous, this absurd custom so far prevailed over common sense, that Tom Nash, in his "*Pierce Pennilesse*," praises the English stage for not having, as they had abroad, women actors, or courtezans, as he calls them; and even when women were introduced on the stage, apologies were made for the *indecorum* of this novel usage. It is even probable, that this happy reform in the stage originated in mere necessity, rather than from choice; for the boys who had been trained to act female characters before the revolution, had, during the suspension of the theatres, grown too masculine to resume their tender office at the restoration, and, as the poet we have already quoted, observes,

"Doubting we never should play agen,
We have played all our women into men."

No sooner, however, were females introduced on the stage, than they immediately became too attractive for the practice to be discontinued; and as an old writer on the subject, speaking of the theatres of Drury Lane and Lincoln's Inn Fields, says, "We have seen at both houses excellent actresses, justly famed as well for beauty as perfect good action." Nay, so popular did female performers become, that some plays were represented entirely by women, as they had previously been by men; in particular, the *Parson's Wedding*, a comedy by Killigrew, which, on its revival, was wholly performed by females, although there were seven male and six female characters in the piece, exclusive of servants.

FIRST DRURY LANE PLAY BILL.

The following is a copy of the first play bill which announced the opening of the first theatre that was erected in Drury Lane. It is curious, not only in showing the increase in the prices of admission since that period, but the different times at which dramatic representations commenced. It should be observed, that no farces were performed in those days.

By his Majesty's Company of Comedians.

At the NEW THEATRE, in DRURY LANE,
THIS DAY, being THURSDAY, APRIL 8th, 1663, will
be acted a Comedy, called

THE HUMOVROVS LIEVTENANT.

The King . . . Mr. Wintersel.

Demetrius . . . Mr. Hart.

Selevis . . . Mr. Bvrt.

Leontive . . . Major Mahon.

Lieutenant . . . Mr. Clvn.

Celia . . . Mrs. Marshall.

The Play will begin at three o'clock exactly.

Boxes, 4s.—Pit, 2s. 6d.—Middle Gallery, 1s. 6d.—
Upper Gallery, 1s.

WILLIAM PEER.

It is no matter, say the moralists, whether you act a prince or a beggar; the business is to do your part well. Mr. William Peer, an actor at the time of the restoration, distinguished himself particularly in two characters, in which no man, perhaps, ever excelled

him. One of them was the speaker of the prologue in the play, which is contrived in the tragedy of Hamlet to awaken the consciences of guilty princes. Mr. Peer spoke that preface to the play with such an air, as represented that he was only imitating an actor ; so that the others on the stage appeared really great persons, and not representatives in comparison with him. This was a nicety that none but the most subtle player could conceive. In the words,

“ For us, and for our tragedy,
Here, stooping to your clemency,
We beg your hearing patiently ;”

there is nothing of the least importance expressed, and yet the speaking of them procured Peer an extraordinary reputation. The other character in which Peer was pre-eminent, was the Apothecary in Caius Marius, as it is called by Otway ; but Romeo and Juliet, as originally in Shakespeare. It will be necessary to recite more out of the play than he spoke, to have a right conception of what Peer did in it. Marius, weary of life, recollects means to get rid of it, after this manner :

“ I do remember an apothecary
That dwelt about this rendezvous of death ;
Meagre, and very rueful, were his looks,
Sharp misery had worn him to the bones.”

When this spectre of poverty appears, Marius addresses him thus :

“ I see thou art very poor ;
Thou mayest do any thing ; here's fifty drachms,
Give me a draught of what will soonest free
A wretch from all his cares.”

When the Apothecary objects that it is unlawful, Marius urges,

“ Art thou so base and full of wretchedness,
Yet fear'st to die? Famine is in thy cheeks ;
Need and oppression stare in thy eyes ;
Contempt and beggary hang on thy back ;
The world is not thy mind, nor the world's law ;
The world affords no law to make thee rich,
Then be not poor, but break it, and take this.”

Without these quotations, the reader could not have a just idea of the visage and manner which Peer assumed, when in the most lamentable tone imaginable, he consents ; and delivering the poison like a man reduced to the drinking it himself, if he did not hand it, says to Marius,

“ My poverty, but not my will, consents,
Take this, and drink it off ; the work is done.”

It was a singular circumstance, that Peer's whole success in life should depend upon speaking five lines better than any man else in the world ; but though his eminence lay in so narrow a compass, the governors of the theatre saw in it certain knowledge of propriety, which induced them to enlarge his sphere of action, by the post of property-man. This officer has always ready in a place appointed for him behind the prompter, all such tools and implements as are necessary in the play, and it is his business never to want billet-doux, poison, false money, thunder-bolts, daggers, scrolls of parchment, wine, pomatum, truncheons, and wooden legs, ready at the call of the prompter. The addition of this officer, so im-

portant to the conduct of the whole affair of the stage, made Peer's subsistence very comfortable; but it frequently happens that men lose their virtue in prosperity, who were shining characters in adversity. Good fortune, indeed, had no effect upon the mind, but very much upon the body of Peer; for in the seventieth year of his age, he grew corpulent, which rendered his figure unfit for the utterance of the five lines before mentioned. He had now unfortunately lost the wan distress necessary for the countenance of the Apothecary, and was too jolly to speak the prologue with proper humility. He appears to have taken this calamity to heart. It contributed not a little to the shortening his days; and as there is no state of real happiness in this life, Mr. Peer was undone by success, and lost all by arriving at what is the end of all other men's pursuits—his ease.

ORATORIOS.

The Oratorio, a species of entertainment which originated in Italy, was a sacred drama divided into scenes, and usually in three acts or parts, in imitation of theatrical pieces. It, however, differed from them in this, that the oratorios were always written on sacred subjects, taken from scripture, or church history, and set to grave and solemn music, in order to be performed, vocally and instrumentally, in a church, or some other fit place, during Lent. The first exhibition truly dramatic that was performed in Italy, according to Apostolo Zeno, was a spiritual comedy at Padua, in 1243. But though every nation in Europe seems, in the first attempt at dramatic exhibitions, to

have had recourse to religious subjects, and an oratorio, or sacred drama, is but a mystery or morality in music, yet those that were written before the seventeenth century seem never to have been entirely sung, but chiefly declaimed, with incidental airs and choruses. It was, however, by small degrees, that entire musical mysteries had admission into the church, or were improved into oratorios. All the Italian writers on the subject, agree that these sacred musical dramas had their beginning in the time of San Filippo Neri, who was born in 1515, and founded the congregation of the Priests of the Oratory at Rome, in 1540. The Italian word *Oratorio*, signifies a small chapel, or particular part of a house or church, where there is an altar. The spaces between the arches of Romish churches are called *Oratorii*, or in English, chapels. The congregation of the Oratory established at Rome, and in some cities of Italy, by St. Phil. Neri, about 1558, originated from the conferences which this pious ecclesiastic held in his own chapel at Rome. The great number of persons who attended these meetings, obliged St. Phil. to request the administrators of the church of San Girolame della Carita, to grant permission to hold these assemblies there, which was granted. In 1574, they were transferred to the church of the Florentines; and, in 1583, to Santa Maria della Vallicella. By degrees, this establishment spread itself all over Italy, where it has still many houses. It appears that these fathers, in whatever city of Italy they had an establishment, entertained their congregations with good music. During the service, and after sermon, it was usual for

them, amongst other pious exercises, in order to draw youth to church, and keep them from secular amusements, to have hymns, psalms, and other spiritual *laudi*, or songs, sung either in chorus, or by a single favourite voice, divided into two parts, the one performed before the sermon, the other after it.

“GORBODUC.”

The tragedy of “Gorboduc,” written many years before Shakespeare, was a joint production of Lord Buckhurst and Thomas Norton, a fellow-labourer of Sternhold and Hopkins. The first three acts were by Norton, the last two by his lordship. This tragedy was acted before the queen at Whitehall, by the gentlemen of the Inner Temple, 1561. It originally had the title of “Ferre and Porrex;” was printed incorrectly and surreptitiously in 1565; more completely in 1570, by the title of “Gorboduc.” It was republished by Dodsley in 1736, with a preface by Mr. Spence, by the procurement of Mr. Pope, “who wondered that the propriety and the natural ease of it had not been better imitated by the dramatic authors of the succeeding age.” It is to be found at the head of the second volume of the Collection of Old Plays, published by Dodsley. Sir Philip Sydney, in his “Apologie for Poetrie,” gives this lofty character of it. “It is full of stately speeches, and well-sounding phrases, clyming to the height of Seneca his style, and as full of notable moralitie, which it doth most delightfully teach, and so obtayne the very end of poesie.”

Although so much praised, Gorboduc was never popular, "owing," says Dr. Anderson, "to the uninteresting nature of the plot, the tedious length of the speeches, the want of a discrimination of character, and almost a total absence of pathetic incidents."

SHAKESPEARE.

"When learning's triumph o'er her barbarous foes
First rear'd the stage, immortal Shakespeare rose;
Each change of many-colour'd life he drew,
Exhausted worlds, and then imagin'd new;
Existence saw him spurn her bounded reign,
And panting time toil'd after him in vain,
His powerful strokes presiding truth impress'd,
And unresisted passion storm'd the breast."

DR. JOHNSON.

To William Shakespeare, the poet of nature, the British stage, and the whole republic of letters, is indebted for the brightest effusions of genius that the world has ever produced. Of all the dramatists that have preceded or followed this immortal bard, no one has given so faithful a mirror of manners and of life. The characters in his plays are not modified by the customs of particular places, unpractised by the rest of the world; they are not influenced by the peculiarities of studies, or professions, which can operate but upon small numbers, or by the accidents of transient fashions or temporary opinions; they are the genuine progeny of common humanity, such as the world will always supply, and observation will always find. His persons act and speak by the

influence of those general passions and principles by which all minds are agitated, and the whole system of life is continued in motion. In the writings of other dramatists, a character is too often an individual; in those of Shakespeare, it is commonly a species.

Such are the characteristics which distinguish Shakespeare from all other poets, and which justly entitle him to that adoration with which his country has enshrined his memory.

Those who are fond of tracing great events to little causes, see the origin of Shakespeare's glory in his being compelled to quit the country, for having first assisted in robbing Sir Thomas Lucy's Park, and afterwards lampooning him in a ballad. But Shakespeare's genius was not born to blush unseen, and sooner or later must have burst every trammel with which it was fettered.

When Shakespeare fled to London, the natural bent of his wit and humour threw him among the players; he was a stranger, and ignorant of the art, and he was glad to enter the company in a very subordinate situation, nor did his performance as an actor recommend him to any distinguished notice.

The part of an actor, however, neither engaged nor deserved the attention of Shakespeare, who soon turned the advantage which that situation afforded him to a higher and nobler use. Having made himself acquainted with the mechanical economy of the theatre, his native genius supplied the rest. Thus did Shakespeare set out with little advantage of education, no advice or assistance from persons more learned than himself, and entirely destitute of patronage.

■

Shakespeare, however, was not long without friends, for to be the acknowledged patron of a man of his genius, was to receive, not confer, an honour. The Earl of Southampton distinguished himself by his generosity to the immortal bard; and even Queen Elizabeth expressed herself so much pleased with the delightful character he had drawn of Sir John Falstaff, in the two parts of Henry the Fourth, that she commanded the author to continue it for one play more, and to show the knight in love, which he executed inimitably in "The Merry Wives of Windsor."

Shakespeare is supposed to have written his first play, "Titus Andronicus," in 1589, when he was twenty-five years of age; his last, "The Twelfth Night," is believed to have been finished in 1614. Forty-three plays have been attributed to Shakespeare, but seven of these have been rejected as not written by him. Of the thirty-six of which he is in the undisputed possession, not fewer than twenty-two are still favourites on the stage. Thus, as Dr. Gregory says, "his dramas, after a lapse of two centuries, are still gazed at with unabated ardour by the populace, are still read with animation by the scholar. They interest the old and the young, the gallery and the pit, the people and the critic. At their representation, the appetite is never palled; expectation never disappointed. The changes of fashion have not cast him into the shade; the variations of language have not rendered him obsolete."

In 1603, Shakespeare, in conjunction with Burbage, Heminge, Fletcher, Condell, and others, obtained a licence from King James the First, authorizing them to act plays, not only at their usual house, the Globe

on the Bankside, but in any other part of the kingdom, during his majesty's pleasure. Now the theatre seemed to rise to the height of its glory and reputation—dramatic authors abounded,—there were several very eminent players, and every year produced a number of new plays. Shakespeare continued to be a principal manager of the playhouse; until having acquired such a fortune as satisfied his moderate wishes and views in life, he quitted the stage, and passed the remainder of his life in an honourable ease at his native town of Stratford on Avon, where he lived until the 23rd of April, 1616, when he paid the great debt of nature, and “shuffled off this mortal coil” in the 53rd year of his age. It is a remarkable circumstance, that Cervantes died on the same day as Shakespeare.

BEAUMONT AND FLETCHER.

Winstanley relates, that Beaumont and Fletcher meeting once at a tavern, in order to form the rude draught of a tragedy, Fletcher undertook to kill the king, and that his words being overheard by a waiter, they were seized, and charged with high treason; but when it was discovered that the plot was only against a theatrical king, the affair ended in mirth.

The connexion between Beaumont and Fletcher was very intimate, and it would appear at one time very economical. Aubrey informs us, that “there was a wonderful similarity of fancy between Mr. Francis Beaumont and Mr. John Fletcher, which caused that dearness of friendship between them. I have heard Dr. John Earle, since Bishop of Saram,

say, who knew them, that his (Beaumont's) main business was to correct the super-overflowings of Mr. Fletcher's wit. They lived together on the Bankside, not far from the playhouse; both bachelors, had one bench of the house between them, which they did so admire; the same cloaths, cloaks, &c. between them."

Dryden tells us, that Beaumont and Fletcher's plays in his time, were the most pleasant and frequent entertainments, two of them being acted through the year, for one of Shakespeare's or Jonson's; and the reason he assigns is, because there is a certain gaiety in their comedies, and a pathos in their most serious plays, which suit generally with all men's humour. The case, however, is now reversed, for Beaumont and Fletcher's are not acted above once for fifty times that the plays of Shakespeare are represented.

CONGREVE,

The comedy of the "Old Bachelor," was Congreve's first introduction to the stage. Dryden, to whom the author was recommended by Southern, was pleased to say of it, "that he never saw such a first play in his life, and that it would be a pity to have it miscarry for a few things which proceeded not from the author's want of genius or art, but from his not being acquainted with the stage and the town." Dryden revised and corrected it, and it was acted in 1693. The prologue intended to be spoken, was written by Lord Falkland; the play was admirably performed, and received with such general applause, that Congreve was thenceforth considered as the

prop of the declining stage, and as the rising genius in dramatic poetry. It was this play, and the very singular success which attended it upon the stage, and after it came from the press, which recommended its author to the patronage of Lord Halifax, who being desirous to place so eminent a wit in a state of ease and tranquillity, made him immediately one of the commissioners for licencing hackney-coaches; which was soon followed by a place in the Pipe Office, the office of a commissioner of wine licences, and the secretaryship of Jamaica, the whole yielding upwards of £1200 per annum.

Voltaire says of Congreve, "he raised the glory of comedy to a greater height than any English writer before or since his time. He wrote only a few plays, but they are excellent in their kind. He was infirm," he adds, "and come to the verge of life, when I knew him. Mr. Congreve had one defect, which was, his entertaining too mean an idea of his first profession, that of a writer, though it was to this that he owed his fame and fortune. He spoke of his works as of trifles that were beneath him, and hinted to me in our first conversation, that I should visit him upon no other footing than that of a gentleman who led a life of plainness and simplicity. I answered, that had he been so unfortunate as to be a mere gentleman, I should never have come to see him, and I was very much disgusted at so unseasonable a piece of vanity." Dennis, speaking of Congreve's resolution not to write plays after Jeremy Collier's attack, says, "he quitted the stage early, and comedy left it with him."

EDWARD ALLEYN.

Alleyn, celebrated as the founder of Dulwich College, was one of the original actors in Shakespeare's plays, and usually acted the capital parts. He was in high favour with the town, and greatly applauded by the best judges. Mr. Aubrey mentions a tradition, that Mr. Alleyn, when playing a dæmon, was in the midst of the play surprised by an apparition of the devil, which so worked upon his fancy, that he made a vow to devote the whole fortune he had acquired by the stage, to the foundation of a charitable establishment. Whatever truth there may be in this story, it is certain, that in 1614 he commenced erecting that college to which the whole of his fortune was devoted. The buildings, gardens, &c. cost about ten thousand pounds, and he endowed it besides with a clear revenue of eight hundred pounds per annum.

It may appear surprising, how a person of Mr. Alleyn's profession should have been able to display such munificence. But it must be observed, that he had some paternal fortune which, though small, probably laid the foundation of his subsequent affluence. He was, besides, not only an actor, but master of a playhouse built at his own expense, by which he is said to have amassed considerable wealth. This was the Fortune Playhouse, near White Cross Street, by Moorfields. There is a tradition in the neighbourhood of this place, that in digging the foundation of this house, there was found a considerable treasure, so that it is probable that the whole or the greatest part of it might fall to Mr. Alleyn. He was also

keeper of the king's wild beasts, or master of the royal bear garden, which was frequented by vast crowds of spectators; and the profits arising from those sports, which are said to have amounted to £500 per annum, contributed to swell the amount of his fortune.

Alleyn was himself master of this college; so that, to make use of the words of Mr. Haywood, one of his contemporaries, "he was so mingled with humility and charity, that he became his own pensioner, humbly submitting himself to that proportion of diet and clothes which he had bestowed upon others." We have no reason to think that he ever repented of this distribution of his substance, but on the contrary, that he was entirely satisfied, as appears from the following memorial in his own writing, found among his papers: "May 26, 1620. My wife and I acknowledged the fine at the Common Pleas Bar, of all our lands to the college; blessed be God that he has given us life to do it."

THE STAGE AT THE RESTORATION.

In the year 1659, when General Monk was marching towards London, Mr. Rhodes, a bookseller, who had formerly been wardrobe-keeper at Blackfriars, fitted up the Cock Pit in Drury Lane. The actors he procured were chiefly new to the stage; and two of them, Betterton and Kynaston, had been his apprentices. About the same time, the few performers who had belonged to the old companies, assembled and began to act at the Red Bull, in St. John's Street. Sir William Davenant, before the civil war had broke out, had been favoured with a patent by Charles I.;

and therefore his claim to a new one was warranted as well by his former possession, as by his services and sufferings in the royal cause. The other candidate was Thomas Killigrew, Esq., a person who had rendered himself acceptable to his sovereign, as much by his vices and follies, as by his wit, or attachment to him in his distress.

Rhodes's company soon afterwards joined Sir William Davenant, and the remains of the old companies were received by Mr. Killigrew, and all of them sworn by the Lord Chamberlain, as servants of the crown; the former being styled the Duke of York's company; and the latter, that of the king.

The king's company, after their removal from the Red Bull, performed in a new built house, situated in Gibbon's Tennis Court, near Clare Market; but this theatre not being well adapted for the use to which it was appropriated, they were obliged to erect a more convenient one in Drury Lane, which was finished and opened on the 8th of April, 1663, with Beaumont and Fletcher's comedy of the *Humorous Lieutenant*, which was acted twelve nights successively.

During this time, the company belonging to the Duke of York had removed from the Cock Pit to a new theatre built in Lincoln's Inn Fields, which was opened in the spring of 1662.

The two companies being now established at Drury Lane and Lincoln's Inn Fields, they each began to exert their endeavours to obtain the favour of the town; and if any dependance can be placed on the judgment of those who then frequented plays, there were more excellent performers in each company, than have ever been seen together at any one time since

that period. Amongst the actresses of the king's company at this time, was the celebrated Nell Gwyn, whose excellent voice procured her an engagement at Drury Lane Theatre, where King Charles first saw her. She had, before that time, been accustomed to go from tavern to tavern.

The public patronage sufficiently recompensed the assiduity of the performers, when their success was interrupted by the plague of 1665, and the fire of 1666, which put a stop to the further progress of stage performances for eighteen months.

EXPRESSION.

Hylas, the scholar of Pylades, and almost sufficiently advanced in his art to rival his master, one day played in a piece, of which the last words were--- *The Great Agamemnon!*---Hylas, to express the idea of greatness, stretched out his whole body, as if he meant to indicate the measure of a very great man. Pylades, placed in the middle of the audience, could not contain himself, but cried aloud, "You represent *length*, not *grandeur*." The people, excited by this critique, insisted that Pylades should get upon the stage, and act the same part *himself*. Pylades obeyed; and when he came to the passage in question, he represented Agamemnon as pensive; since nothing, in his opinion, was so characteristic of a great king, as *thought* for all.

ELKANAH SETTLE.

Elkanah Settle, in the latter part of his life, was so reduced as to attend a booth in Bartholomew Fair, the keepers of which gave him a salary for writing drolls. He also was obliged to appear in his old age as a performer in these wretched theatrical exhibitions; and in a farce called "St. George of England," acted a dragon, inclosed in a case of green leather of his own invention. To this circumstance, Dr. Young refers in the following lines, in his epistle to Mr. Pope.

" Poor Elkanah ! all other changes past,
For bread in Smithfield dragons hiss'd at last ;
Spit streams of fire to make the butchers gape,
And found his manners suited to his shape," &c.

In the end, he obtained admission into the Charter-house, where he died.

INTRODUCTION OF PLAYS INTO GERMANY.

The author of *L'Histoire du Concile de Constance*, gives the glory of introducing plays into Germany to the English. He says that the English fathers assembled at that council, on the return of the emperor to Constance, from whence he had been absent for some time, in order to express their joy on that occasion, caused a sacred comedy to be acted before him on Sunday, January 31, 1417, the subjects of which were, The Nativity of our Lord ; The Arrival of the

Eastern Magi, and the Cruelty of Herod. The Germans, therefore, says Monsieur L'Enfant, are obliged to the English for the invention of these sort of spectacles, unknown to them before that time.

THE STAGE AFTER THE PLAGUE.

The two theatres in Drury Lane, and Lincoln's Inn Fields, opened at Christmas, 1666, and for a time were successful ; but after the novelty of the several performers was worn away, and their stock of plays had been repeated until they became familiar, the duke's company, excellent as they were allowed to be, felt their inferiority by the slender audiences they were able to draw together. This consideration induced Sir William Davenant to try the effects of a new theatre, built with greater magnificence than that in Lincoln's Inn Fields, and he chose Dorset Gardens, probably where the old playhouse in Salisbury Court stood, as a proper place for the purpose ; but before this theatre was finished, he died, on which the management of his property devolved on Lady Davenant, Mr. Betterton, and Mr. Harris, assisted by Charles Davenant, the politician and lawyer. This new house was opened in November, 1671, notwithstanding the opposition made to it by the city of London ; but the opinion of the public still inclining to the king's company, Mr. Davenant had recourse to a new species of entertainment ; he increased the splendour of his scenery, and introduced music, singing, and dancing, into some of the pieces. Dramatic operas, with expensive decorations, soon came into

fashion, and enabled the duke's company to obtain an advantage over their competitors.

In January, 1671-2, the playhouse in Drury Lane took fire, and was entirely demolished. The violence of the conflagration was so great, that nearly sixty adjoining houses were burnt or blown up; where the company acted from the time of its being burnt down, to its rebuilding, we are unable to discover, although there is little doubt that they occupied some theatre which then remained unused.

The proprietors of the old house, resolved to build their theatre with such improvements as might be suggested, and for that purpose employed Sir Christopher Wren to draw the design and superintend its execution. The plan which he produced, was such as was well calculated for the advantage of the performers and spectators; but the several alterations afterwards made in it, defeated the intention of the architect, and spoiled the building.

The new theatre being finished, was opened March 26, 1674. On this occasion, a prologue and epilogue were delivered, both written by Mr. Dryden, in which the plainness and want of ornament in the house, compared with that in Dorset Gardens, were particularly mentioned.

To stop the progress of the public taste for scenery and decorations, and to divert it to themselves, the king's company endeavoured to ridicule the performances which were so much followed; and for this purpose they employed Thomas Duffet to parody the *Tempest*, *Macbeth*, and *Psyche*; these efforts were, however, ineffectual, and the victory of sound and

show, over sense and reason, was as complete in the theatre at this period, as it has often been since. The king's theatre languished ; and the great expenses at the other, diminished their gains to such a degree, that after a few years, the leaders in each discovered that it would be to their mutual advantage to unite their interests together, and open but one house ; this union was recommended by the king. The junction took place in 1682, on which event the duke's company quitted Dorset Gardens, and removed to Drury Lane.

The advantages anticipated from this union, do not appear to have followed it, as the profits to the proprietors and performers seem not to have been increased. On the 30th of August, 1687, Mr. Charles Davenant assigned his patent to Alexander Davenant, Esq., who, on the 24th of March, 1690, sold his interest therein to Christopher Rich, a lawyer. This gentleman soon contrived to engross the whole power into his own hands, and by his mismanagement alienated the affections of the principal performers from him, and by wanton oppressions, provoked them to attempt their deliverance from his tyranny. An association of the actors, with Betterton at their head, was formed, and they soon obtained a licence to act in a separate theatre for themselves. A subscription was set on foot for building a new theatre within the walls of the tennis-court, in Lincoln's Inn Fields, which was opened on the 30th of April, 1695, with the new comedy of " Love for Love," which was acted with extraordinary success during the remainder of the season. The new adventurers, however, met with an opposition from

an unexpected quarter ; a number of the inhabitants of Lincoln's Inn Fields complained of being incommoded by the concourse of coaches which the play-house drew together ; a lawsuit followed, which terminated in permitting the company to act until their removal to the Haymarket.

The success of the new house was not of long continuance ; and the manager of the old one had not only permitted the best plays to be mangled by the most despicable performers, but by the introduction of tumblers and buffoons, and other extravagancies, brought the stage into the lowest degree of contempt.

JEREMY COLLIER.

In the celebrated controversy with the stage, Jeremy Collier exerted himself to extraordinary advantage, and showed that a clergyman might have wit, as well as learning and reason, on his side. It is remarkable that his labours were attended with success, and actually produced repentance and amendment, for it is allowed upon all hands, that the decorum which has for the most part been observed by the latter writers of dramatic poetry, is entirely owing to the animadversions of Collier. What Dryden said upon this occasion in his preface to his Fables, does much credit to his candour and good sense. " I shall say the less of Mr. Collier, because in many things he has taxed me justly, and I have pleaded guilty to all thoughts and expressions of mine, which can be truly arraigned of obscenity, profaneness, or immorality, and retract them. If he be mine enemy, let him triumph ; if he be my friend, as I have

given him no personal occasion to be otherwise, he will be glad of my repentance. It becomes me not to draw my pen in defence of a bad cause, when I have so often drawn it for a good one."

If Congreve and Vanburgh had taken the same method with Dryden, and made an ingenuous confession of their faults, they would have retired with a better grace than they did; for it is certain that with all the wit they have shown in their respective vindications, they make but a very indifferent figure. "Congreve and Vanburgh," says Dr. Johnson, "attempted answers. Congreve, a very young man, elated with success, and impatient of censure, assumed an air of confidence and security. His chief artifice of controversy, is to retort upon his adversary his own words; he is very angry, and hoping to conquer Collier with his own weapons, allows himself in the use of every term of contumely and contempt; but he has the sword without the arm of Scanderbeg; he has his antagonist's coarseness, but not his strength. Collier replied, for contest was his delight, he was not to be frightened from his purpose nor his prey. The cause of Congreve was not tenable; whatever glosses he might use for the defence or palliation of single passages, the general tenour and tendency of his plays must always be condemned. It is acknowledged with universal conviction, that the perusal of his works will make no man better; and that their ultimate effect is to represent pleasure in alliance with vice, and to relax those obligations by which life ought to be regulated. The stage found other advocates, and the dispute was protracted through ten years; but at last comedy grew more modest, and

Collier lived to see the reward of his labours in the reformation of the theatre."

"THE REHEARSAL."

The character of Bayes, we are told in the Key printed with that satirical performance in 1735, was originally intended for Sir Robert Howard, under the name of Bilboa; but a stop being put to the representation by the breaking out of the plague in 1665, it was laid by for several years, and not exhibited upon the stage until December 7, 1671. During this interval, Dryden being advanced to the laurelship, the noble author changed the name of his poet from Bilboa to Bayes, and made great alterations in his play, in order to ridicule several performances which had appeared since the first writing of it, and particularly some of Dryden's. The latter affected to despise the satire, as appears from his dedication of the translation of Juvenal and Persius, where speaking of the many lampoons and libels that had been written against him, he says, "I answered not 'The Rehearsal,' because I knew the author sat to himself when he drew the picture, and was the very Bayes of his own farce; because also I knew that my betters were more concerned than I was in that satire; and lastly, because Mr. Smith and Mr. Johnson, the main pillars of it, were two such languishing gentlemen in their conversation, that I could liken them to nothing but their own relations, those noble characters of men of wit and pleasure about town." Insensible, however, as he affected to be, he did not fail to take a full revenge, under the character of Zimri, in his "Absalom and Achitophel."

NAT. LEE.

Cibber says, that Lee "was so pathetic a reader of his own scenes, that I have been informed by an actor who was present, that while Lee was reading to Major Mohun at a rehearsal, Mohun, in the warmth of his admiration, threw down his part, and said, unless I were able to play as well as you read it, to what purpose should I undertake it? And yet (continued Cibber) this very author, whose elocution raised such admiration in so capital an actor, when he attempted to be an actor himself, soon quitted the stage, in an honest despair of ever making any profitable figure there." The part which Lee attempted and failed in, was Duncan, in Sir William Davenant's alteration of *Macbeth*.

DUKE OF BUCKINGHAM.

In one of Dryden's plays there was this line, which the actress endeavoured to speak in as moving and affecting a tone as she could :

"My wound is great, because it is so small ;"

then she paused, and looked very distressed. The Duke of Buckingham, who was in one of the boxes, rose immediately from his seat, and added in a loud ridiculing tone of voice,

"Then 'twould be greater, were it none at all ;"

which had such an effect on the audience, who before were not very well pleased with the play, that they

hissed the poor woman off the stage, would never bear her appearance in the rest of her part, and as this was the second night only of the play, it made Dryden lose his benefit night.

“DON CARLOS.”

It appeared from a letter of Mr. Booth's, to Aaron Hill, that Otway's "Don Carlos," succeeded at first much better than either "Vénice Preserved," or "The Orphan," and was infinitely more applauded and followed for many days. It is even asserted, that it was played for thirty nights together; but this report, as Dr. Johnson observes, may reasonably be doubted, as so long a continuance of one play upon the stage is a very wide deviation from the practice of that time, when the ardour for theatrical entertainments was not yet diffused through the whole people, and the audience consisting of nearly the same persons, could be drawn together only by variety. This seems plausible; and Downes, in his "Roscius Anglicanus," informs us that it was only acted ten succeeding days; but adds, it got more money than any preceding tragedy, a circumstance alluded to by Rochester, in the "Seasons of the Poets."

"Tom Otway came next, Tom Shadwell's dear
Zany,

And swears for heroics, he writes best of any;
Don Carlos, his pockets so amply had fill'd," &c.

"SIR THOMAS LOFTY."

In the latter part of Lord Melcombe's life, he patronised Mr. Bentley, and took much pains in bringing forward "The Wishes," in which piece he was supposed to have had a considerable share. While it was in rehearsal, he invited all the performers to his seat at Hammersmith, and had it acted in the garden. Foote, who was one of them, was all the time noting the peculiarities of his lordship; and in 1764, brought him on the stage, under the name of Sir Thomas Lofty, in "The Patron."

THE SUSPICIOUS HUSBAND.

It is pretty generally known, that George the First entertained a suspicion of the fidelity of his queen, and that he supposed the object of her affections was Count Koningsmark. So strongly did this opinion work on the monarch's mind, that he doomed her to be confined for life in a castle of his own in Hanover. The reason which he gave for his suspicion was, that having occasion to enter her majesty's closet very late one night, he found her asleep on the sofa, and a man's hat (which he knew to belong to Count Koningsmark) lying by her; and as he thought the circumstance to amount to a full proof of her guilt, he took the barbarous resolution of confining her in the castle where she died.

Some time after this, Dr. Hoadly reflecting on the above circumstance, worked up the comedy of the "Suspicious Husband;" the principal plot of which

is the causeless jealousy of Mr. Strickland, which the author artfully confirms, by introducing Ranger's hat in Mrs. Strickland's chamber, which being found by Mr. Strickland, confirms his suspicion, and makes him resolve to part with his lady. This play the doctor dedicated to King George the Second, who was so highly pleased with it, that he ordered a private gratification of one thousand guineas, and some other emoluments, to the author; was present at the first representation, and was so charmed with Mr. Garrick's performance of Ranger, that he honoured the house with his presence for several nights during the run of the play.

GEORGE THE FIRST.

King George the First was remarkably fond of seeing the play of Henry VIII. One night being very attentive to that part of the play where Henry the Eighth commands his minister, Wolsey, to write circular letters of indemnity to every county where the payment of certain heavy taxes had been disputed, and remarking the manner in which the minister artfully communicated these commands to his secretary, Cromwell, whispering thus—

“————— A word with you.

Let there be letters writ to every shire
Of the king's grace and pardon : the grieved Commons
Hardly conceive of me. Let it be noised,
That thro' *our intercession* this revokement
And pardon comes ;”

the king could not help smiling at the craft of the

minister, in filching from his master the merit of the good action, though he himself had been the author of the evil complained of; and turning to the prince, who then stood near him (the play being acted at Hampton Court), said to him, "You see, George, what you have one day to expect; an English minister will be an English minister in every age and in every reign."

DUCHESS OF BOLTON.

Lavinia Fenton (afterwards Duchess of Bolton) was tempted by Rich from the Haymarket to Lincoln's Inn Fields, in the year 1728, by a salary of *fifteen shillings* per week: on the success of *The Beggar's Opera*, to secure this valuable actress, he raised it to *thirty shillings!* and such was the rage of the town respecting her, that she was obliged to be guarded home every night by a considerable party of her confidential friends, to prevent her being run away with.

DANGER OF EFFORT IN SINGING.

Madame Le Brun was a singer of great talents, but her voice was not interesting; she gave little pleasure to persons accustomed to good singing. She had been constantly imitating the tone and difficulty of *instruments*; and her chief labour and ambition was to *surprise*; concluding that wonder, however excited, must needs include pleasure. Travelling with her husband, an excellent performer on the hautbois, she listened to nothing else; and copied the note of

his instrument so exactly, that when he accompanied her in divisions of thirds and sixths, it was impossible to discover who was uppermost. But efforts of this sort are dangerous as well as disagreeable. Lucea Fabres, at the age of twenty-four, *lost his life* by the bursting of a blood vessel, in a violent effort to reach a note out of the compass of his voice, in the great theatre of San Carlo at Naples.

“ VIVAT REX.”

In the early period of the English drama, it was customary for the actors at the end of a piece, when performed in noblemen's houses or taverns, to pray for the health and prosperity of their patrons; and in public theatres, for the king and queen. This prayer sometimes made part of the epilogue; hence it is probable that the addition of *vivat rex* to modern play bills has been derived.

THE ITALIAN STAGE.

There is no doubt that the Italians knew the true dramatic art much earlier than any modern people in Europe; and it is generally believed, that the two first regular dramas which made their appearance in the western world soon after the revival of learning, were the comedy of Calandra, by Cardinal Bibiena, and the tragedy of Sophonisba, by Giangiorgio Trissino: the Calandra exhibited at Florence for the first time, and the Sophonisba at Vicenza. These pièces, and indeed all others, whether comedies, tragedies, or a mixture of both, went under the general appellation

of *commedie antiche*, ancient comedies. The tame-ness of their diction, the want of interesting incidents, and the insipidity of their plots, but, above all, the Greek and Roman manners that pervaded them, at length cloyed and disgusted the public ; and consequently, about the beginning of the seventeenth century, they became unpopular.

It then became necessary for Italian dramatists to furnish their audience with some new entertainments. Another species of drama was cultivated throughout Italy, more conformable to the vivacity of the Italians, and more analagous to their customs, and the personages of this new kind of dramatic entertainment played in masks.

Ricoboni, a famous Italian comedian at Paris, in a work which he has dedicated to an English queen, has very satisfactorily proved, that the masked actors *commedie dell' arte* (a cant name for those burlesque plays substituted for the *commedie antiche*) are not wholly of modern invention, but lineally descended from the Attellanas of the Romans, which kept their power of pleasing the Italians from generation to generation through all the barbarous ages, standing their ground in many obscure parts of Italy, against the regular tragedies and comedies produced by the numerous successors of Trissino and Bibiena.

Each of these masked personages in the *commedie dell' arte*, was originally intended as a kind of characteristic representative of some particular Italian district or town. Thus Pantalone was a Venetian merchant ; Dottore, a Bolognese physician ; Spaviento, a Neapolitan bragadocio ; Pullicinella, a wag of Apulia ; Giangurgolo and Coviello, two clowns of Calabria ;

Gelsomino, a Roman beau ; Beltrame, a Milanese simpleton ; Brighella, a Ferrarese pimp ; and Arlecchino, a blundering servant of Bergamo.

Each of these personages was clad in a peculiar dress ; each had his peculiar mask ; and each spoke the dialect of the place he represented.

Besides these and a few other such personages, of which at least four were introduced in each play, there were the Amorosos or Inamoratos ; that is, some men and women who affected serious parts, with Smeraldina, Colombina, Spilletta, other females who played the parts of *servettas*, or waiting-maids. All these spoke Tuscan or Roman, and wore no masks.

Few of the plays in which these masked personages were introduced, have been printed ; indeed they were seldom written. Then authors only wrote in a very compendious way, the business of each scene in a progressive order ; and sticking two copies of *scenario* (for so this kind of dramatic skeleton is called) in two lateral back parts of the stage before the entertainment began, each actor caught the subject of the scene whenever necessary, and spoke either singly or colloquially on the subject. Of these *scenarios*, several are extant. Flaminio Scala, a comedian, has published fifty of them of his own invention in 1611.

This way of composing comedies will be thought very singular in England, where a great regularity of composition prevails ; but a foreigner cannot conceive with what readiness the Italian actors perform their extempore parts, and yet how difficult it is both for natives and foreigners to discover that they speak extempore. Mr. Garrick expressed himself much pleased with these performers ; and while at Naples, the

chamberlain to the king told him, that if he would write down any dramatic fable, and give the argument only of the scenes to the King's Italian actors, they should within twenty-four hours perform the play before him.

The delight given by these extempore performances, depends chiefly on the abilities of the actors; and able actors in this way cannot be many, especially in a country where there are no such immense towns as London and Paris, that can afford a maintenance to numbers of them at once, out of which many will be brought by emulation to approach more or less to excellence. The Italians, therefore, in order to help the middling actors, have introduced music upon the stage about the beginning of the last century, which brought about the formation of those musical dramas now called *operas* when they are serious, and *opera buffas*, or *burlettas*, when they are burlesque.

Of the first writers of operas, whether serious or burlesque, scarcely any have escaped oblivion, and none of them really merited to have their names preserved. Zeno and Metastasio are the only two who are entitled to this honour.

In addition to burlesque plays, operas and burlettas, the Italians invented two other species of drama, pastoral and rustic plays.

Of pastoral plays, some hundreds are still to be found in the collections of the curious. But as pastoral life never existed but in the innocent imaginations of love-sick girls, pastoral plays could never allure the many, and support themselves long. They are now so completely exploded, throughout Italy, that the revered name of Politian himself

cannot rescue his Orfeo (the first pastoral play in Italian) from total disregard, and even the learned scarcely know that such a play exists.

As to rustic plays, the Italians never had many, and of them the Tancia is only generally known to polite readers. This Tancia was written by Michael Angelo-Buonarotti, a nephew of the famous Michael Angelo. It is a regular drama in rhyme; and its personages are Florentine peasants. The neatness of its language, and the truth of its manners, are delightful. It is looked upon as one of the best pieces that Italy has produced; but it is now no longer acted in public, though sometimes brought on the private stages of the colleges, by way of entertainment to young students in the autumnal vacations, or during the time of the carnival.

When the names of the French tragic writers, and especially those of Corneille and Racine, began to be commonly known in Italy, some Italians thought of writing tragedies modelled after the French manner. Many such were therefore composed in a little time, amongst which the Merope, by the Marquess Maffei; the Ulysse, by Lazzarini; the Elettra, by Count Gasparo Gozzi; and a few more, met with much approbation on several stages of Italy. The tragedies of Corneille, Racine, Crebillon, and Voltaire, translated into Italian blank verse, were also represented; but these did not suit the taste of the vulgar, who saw no pleasure in weeping, and would still have kept invariably faithful to their Harlequins, Pantaloons, Brighellas, and the other masks, if Goldoni and Chiari had not suddenly made their appearance towards the middle of the last century. These two strange mortals were both

in the same year accidentally engaged to compose comedies for two different stages at Venice. It is not to be conceived how prodigiously popular they both became, after having exhibited two or three of their fantastical and absurd compositions, and how quickly they brought show, and noise, and nonsense into vogue: the like has never been seen in any country. However, it must be observed, that part of their rapid popularity they owed to their satirizing one another upon the stage in a most unmerciful manner. It was chiefly by these means that the combatants divided the people into two parties, who supported their favourites with the utmost zeal.

None of Goldoni's and Chiari's productions can really stand the test of criticism. They both were born without wit, and educated without learning. Yet an epidemical phrenzy in their favour seized the Venetians, both high and low, and quickly spread itself from Venice to almost all parts of Italy. That phrenzy was then much increased by the preposterous praises lavished by Monsieur de Voltaire on Goldoni, as they contributed much to his getting some superiority over his antagonist.

These fruitful geniuses in the space of about ten years supplied the stage with several hundred of plays; and Goldoni in particular boasted in one of them, entitled, *Il Teatro Comico*, that he had composed sixteen comedies in a year, of which he produced the titles from the mouth of an actor.

Such a rapidity of entertainments rendered the two pseudo-poets absolute sovereigns of the stage; and nobody knows how long their empire would have lasted, if some learned men, tired with this double

deluge of nonsense, had not begun to harass them both with criticism.

The two bards finding themselves attacked very closely, thought it prudent to suspend their mutual animosity, composed a hasty piece, and joined to oppose their censurers.

One of the first, and by far the ablest of their opponents, was Carlo Gozzi, younger brother to Count Gasporio Gozzi, and he was soon followed by others.

It happened one day, that Carlo Gozzi met with Goldoni in a bookseller's shop. They exchanged sharp words; and in the heat of their altercation, Goldoni told his merciless critic, that it was an easy task to find fault with a play, but desired him to observe, that to write a play was a very difficult one. Gozzi replied, that to find fault with a play was really easy; but that it was still easier to write such plays as would please so thoughtless a nation as the Venetians; adding, in a tone of contempt, that he had a good mind to make all Venice run to see the tale of the Three Oranges formed into a comedy. Goldoni, with some of his partizans then in the shop, challenged Gozzi to do it if he could; and the critic thus piqued, engaged to produce such a comedy within a few days.

Who could ever have thought, that to this trifling and casual dispute, Italy should owe the greatest dramatic writer that it ever had? Gozzi quickly wrote a comedy in five acts, entitled, *I tre Aranci*, The Three Oranges, formed out of an old woman's tale, with which the Venetian children are much entertained by their nurses. The comedy was acted; and the three beautiful princesses, born of the three enchanted

oranges, made all Venice crowd to the theatre of St. Angelo.

It may easily be imagined, that Goldoni and Chiari were not spared in the *Tre Aranci*. Gozzi found means to introduce in it a good many of their theatrical absurdities, and exposed them to public derision. The Venetians, like all other Italians, do not greatly care for the labour of searching after truth, and their imagination runs too often away with them, while their judgment lies dormant. But point out sense to them, and they will instantly seize it. This was remarkably the case on the first night that the comedy of the *Three Oranges* was acted. The fickle Venetians forgot instantly the loud acclamations with which they had received the greater part of Goldoni and Chiari's plays, laughed obstreperously at them both, and applauded the *Three Oranges* in a most frantic manner.

This good success encouraged Gozzi to write more; and his new plays changed in a little time so entirely the taste of the Venetian audiences, that in about two seasons Goldoni was utterly stripped of his theatrical honours, and poor Chiari totally annihilated.

GARRICK.

“ If manly sense ; if nature link'd with art ;
If thorough knowledge of the human heart ;
If pow'rs of acting, vast and unconfin'd ;
If fewest faults, with greatest beauties join'd ;
If strong expressions, and strange pow'rs which lie
Within the magic circle of the eye ;

If feelings which few hearts, like his, can know,
And which no face so well as his can show,
Deserve the preference---GARRICK, take the chair,
Nor quit it, till you place an equal there."

CHURCHILL.

The British Roscius, a title justly given to Garrick during his life, and which no one has since disputed, made his first appearance on the stage at Ipswich, in 1741, in the character of Absan, in the tragedy of Oroonoko. After a summer spent in the country, he determined to venture on the London stage; he applied to the managers of Drury Lane, and Covent Garden, and was rejected; and he was obliged to accept an offer of playing at the theatre in Goodman's Fields. He made his first appearance there on the 19th of October, 1741, in the character of Richard III.; when, like the sun bursting from behind an obscure cloud, he displayed in the very earliest dawn, a more than meridian brightness. His excellence dazzled and astonished every one; and the seeing a novice to the stage, reaching at one single bound the height of perfection, was a phenomenon which could not but become the object of universal admiration. The theatres at the court end of the town were deserted, persons of all ranks flocked to Goodman's Fields, and the line of carriages on an evening, is said to have frequently reached in one continued line from Temple Bar to the theatre. Mr. Garrick continued to act till the close of the season, when he went to Dublin. In the ensuing winter he appeared at Drury Lane Theatre, and from that time to his quitting the stage, on the 10th of June, 1776, his popularity was undiminished.

Of this great actor it has been truly said, that "tragedy, comedy, and farce, the lover and the hero, the jealous husband who suspects his wife's virtue without a cause, and the thoughtless lively rake who attacks it without design, were all alike open to his imitation, and all alike did honour to his execution. Every passion of the human breast seemed subjected to his powers of expression; nay, even time itself appeared to stand still or advance as he would have it. Rage and ridicule, doubt and despair, transport and tenderness, compassion and contempt, love, jealousy, fear, fury, simplicity, all took in turn possession of his features, while each of them in turn appeared to be the sole possessor of those features. One night old Age sat on his countenance, as if the wrinkles he had stamped there were indelible; the next, the gaiety and bloom of youth seemed to overspread his face, and smooth even those marks which time and muscular conformation might have really made."

Garrick made his theatrical appearance not long before the death of Pope; and that great poet saw him perform. The following interesting account of the event is given by Garrick himself. "When I was told that Pope was in the house, I instantaneously felt a palpitation at my heart; a tumultuous, not a disagreeable emotion, in my mind. I was then in the prime of youth, and in the zenith of my theatrical ambition. It gave me a particular pleasure that *Richard* was my character when Pope was to see and hear me. As I opened my part, I saw our little poetical hero, dressed in black, seated in a side box near the stage, and viewing me with a serious and earnest attention. His look shot and thrilled

like lightning through my frame, and I had some hesitation in proceeding, from anxiety and from joy. As *Richard* gradually blazed forth, the house was in a roar of applause, and the conspiring hand of Pope shadowed me with laurels." Mr. Percival Stockdale says, "Garriek was informed of Pope's opinion, and nothing could be more delightful than his praise. That young man, said Pope, never had his equal as an actor, and he will never have a rival." This prophecy was uttered about eighty years ago. From the same authority we learn Dr. Johnson's opinion of the English *Roscus*. To a question put to him by Mr. Stockdale, Johnson replied---"Oh, sir, he deserves every thing he has acquired, for having seized the very soul of Shakespeare, for having embodied it in himself, and for having expanded its glory over the world."

When Garriek visited the continent, he was received every where with the most distinguished marks of honour and esteem. Even crowned heads vied with each other in the attentions they paid to him. Neither were those of his own profession slow in profiting by the lessons which he gave them in the dramatic art. Preville, the best actor of France, acknowledged him for his master, and looked upon him as a model for imitation. With this actor, he once made a short excursion from Paris on horseback, when Preville took a fancy to act the part of a drunken cavalier. Garriek applauded the imitation, but told him he wanted one thing, which was essential to complete the picture---he did not *make his legs drunk*. "Hold, my friend," said he, "and I shall show you an English blood, who, after having dined at a

tavern, and swallowed three or four bottles of port, mounts his horse in a summer evening, to go to his box in the country." He immediately proceeded to exhibit all the gradations of intoxication; he called to his servant that the sun and the fields were turning round him; whipped and spurred his horse until the animal reared and wheeled in every direction; at length he lost his whip, his feet seemed incapable of resting in the stirrups, the bridle dropped from his hand, and he appeared to have lost the use of all his faculties; finally, he fell from his horse in such a death-like manner, that Preville gave an involuntary cry of horror, and his terror greatly increased when he found his friend made no answer to his questions. After wiping the dust from his face, he asked him again, with the emotion and anxiety of friendship, whether he was hurt? Garrick, whose eyes were closed, half opened one of them, hiccupped, and with the most natural tone of intoxication, called for another glass. Preville was astonished; and when Garrick started up and resumed his usual demeanour, the French actor exclaimed, "My friend, allow the scholar to embrace his master, and thank him for the valuable lesson he has given him."

Shakespeare's play of *King John*, was a great favourite with his late Majesty, George the Third, who frequently commanded it to be performed. Sheridan's success in *King John*, heightened Garrick's jealousy, especially when he was informed by a very intimate acquaintance, that the king was uncommonly pleased with that actor's representation of the part. This was a bitter cup; and to make the draught still more unpalatable, upon his asking

whether his majesty approved his playing the *Bastard*? he was told, without the least compliment paid to his action, it was imagined that the king thought the character was rather too bold in the drawing, and that the colouring was overcharged and glaring. Mr. Garrick, who had been so accustomed to applause, and who, of all men living, most sensibly felt the neglect of it, was greatly struck with the preference given to another, and which left him out of all consideration; and though the boxes were taken for *King John*, several nights successively, would never permit the play to be acted. The royal opinion of *King John* contributed to dissolve the union between these rival actors.

MACKLIN AND SHUTER.

During the rehearsal of *Macbeth* by Macklin, when he was in the seventy-fifth year of his age, he was so prolix and tedious in the rehearsal of his character, as well as in his instructions to the other actors, that Shuter exclaimed, "the case was very hard, for the time has been, that when the brains were out, the man would die, and there an end." Macklin over-hearing him, good naturedly replied, "Ah, Ned! and the time was, that when liquor was in, wit was out, but it is not so with thee." Shuter rejoined, in the words of Shakespeare,

"Now, now, thou art a man again."

FRENCH TRANSLATION OF THE GAMESTER.

Mr. Moore's tragedy of the "Gamester," was translated into French by M. Saurin, who entitled it "Beverley," and made some judicious alterations in the piece. He gave a regularity to the scenes, by changing the places from the house of Beverley, to that of Stukely and Wilson. M. Saurin has suppressed several of the most dreadful details. Bates and Lewson, the subaltern agents of the crimes of Stukely, have their parts considerably abridged. The character of Mrs. Beverley is made amiable throughout, and in the scene where she penetrates the base designs of Stukely, the translator has introduced some sublime passages. He adopts the idea, that Stukely was in love with Mrs. Beverley before her marriage. In the scene where Stukely guarantees the fidelity of the gamesters who have ruined Beverley, Saurin makes the latter answer him in these words, "Mais toi même! es tu fidele?" "But thyself! art thou faithful?" In various instances the French translation has improved on the original.

VOLTAIRE AND PIRON.

Voltaire and Piron were contemporaries; Piron, as a critic, did not relish all Voltaire's dramatic productions, and Voltaire was angry with Piron for not approving them. Voltaire, however, knowing the overwhelming force of Piron's opinion, called upon him one day with a new piece, which he thought

had been laboured into such a state of perfection as to defy all criticism. "There, (said he) my good friend, do me the favour to read that; I will call for it in two days, and request your candid opinion of it." Voltaire called upon his friend. "Well, have you read it?" "Yes." "What do you think of it?" "I think it will be hissed." "You are mistaken (said Voltaire), the manager has accepted it. Go with me to the theatre this day week, and see the representation." They went; the performance began; proceeded very heavily through two acts; in the third act the scenery met with some applause; the last two acts, from the hard efforts of the actors, passed quietly, and the curtain dropped! Voltaire then, jogging his companion, who appeared half asleep, said, "Now, my good friend, you find you were mistaken." "Not much," replied Piron. "Yes, (said the other) you thought the piece would be hissed." "My dear sir, (rejoined Piron) how can people hiss when they yawn?"

FIELDING.

Although peculiar circumstances may sometimes have an influence in the success or condemnation of a play, yet the audience generally discover a taste and discrimination, which are the best tests of merit. An instance of this occurred respecting Fielding's comedy of "The Wedding Day." Garrick, who performed a principal character, and who was even then a favourite with the public, told Fielding he was apprehensive that the audience would make free with him in a particular passage, and remarked,

that as a repulse might disconcert him for the remainder of the night, the passage should be omitted. "No," replied Fielding, "if the scene is not a good one, let the audience find *that* out." The play was accordingly produced without alteration; and, as had been anticipated, marks of disapprobation appeared. Garrick, alarmed at the hisses he had met with, retired into the Green Room, where the author was solacing himself with a bottle of champagne. He had by this time drank pretty freely, and glancing his eye on the actor, while clouds of tobacco issued from his mouth, cried out, "What's the matter, Garrick? what are they hissing now?" "Why the scene that I begged you to retrench," replied the actor; "I knew it would not do; and they have so frightened me, that I shall not be able to collect myself again the whole night." "Oh!" replied Fielding, with great coolness, "they *have* found it out, have they?"

"THREE WEEKS AFTER MARRIAGE."

Murphy's farce of *Three Weeks after Marriage*, affords a very striking proof of the capriciousness of public taste, and the injustice of some public decisions. It was first produced in 1764, under the title of "What we must all come to;" but met with so much opposition, that the audience would not hear it to the conclusion. Twelve years after, Lewis ventured to produce it again at his benefit, with the new title; when it met with universal applause, and has continued ever since to be a favourite on the stage

MR. PALMER.

Mr. John Palmer, well known as an actor on the London boards, and for his struggles with the winter theatres, when he opened one at the east end of the town, called the Royalty Theatre, terminated his dramatic career and his life on the Liverpool stage, in 1798. On the morning of the day on which he was to have performed the "Stranger," he received the distressing intelligence of the death of his second son, a youth in whom his dearest hopes were centered, and whose amiable manners had brought into action the tenderest affections of a parent. The play, in consequence of this, was deferred; and during the interval, he had in vain endeavoured to calm the agitation of his mind. The success with which he performed the part, called for a second representation (August 2, 1798), in which he fell a sacrifice to the poignancy of his own feelings, and in which the audience were doomed to witness a catastrophe which was truly melancholy. In the fourth act, Baron Steinfort obtains an interview with the Stranger, whom he discovers to be his old friend. He prevails on him to relate the cause of his seclusion from the world: in this relation the feelings of Mr. Palmer were visibly much agitated; and at the moment he mentioned his wife and children, having uttered (as in the character) "O God! God! there is another and a better world!" he fell lifeless on the stage. The audience supposed for the moment that his fall was nothing more than a studied addition to the part; but on seeing him carried off in deadly stiffness, the

utmost astonishment and terror became depicted in every countenance. Hammerton, Callan, and Mara, were the persons who conveyed the lifeless corpse from the stage into the scene room. Medical assistance was immediately procured; his veins were opened, but they yielded not a single drop of blood; and every other means of resuscitation were had recourse to, without effect. The gentlemen of the faculty, finding every endeavour ineffectual, formally announced his death.

DEATHS ON THE STAGE.

In the history of the stage, there are several instances, besides that of Mr. Palmer, of performers who in favourite characters have given way to such an intensity of feeling, as to occasion instant death.

In October, 1758, Mr. Paterson, an actor long attached to the Norwich Company, was performing the Duke in "Measure for Measure," which he played in a masterly style. Mr. Moody was the Claudio; and in the third act, where the Duke (as the Friar) was preparing Claudio for execution next morning, Paterson had no sooner spoken these words,

"——— Reason thus with life :

If I do lose thee, I do lose a thing

That none but fools would keep ; a breath thou art ;"

than he dropped into Mr. Moody's arms, and died instantly. He was interred at Bury St. Edmunds, and on his tombstone his last words, as above, are engraved.

A gentleman of the name of Bond, collecting a party of his friends, got up Voltaire's play of "Zara," (which a friend had translated for him) at the Music Room in Villiers Street, York Buildings, and chose the part of Lusignan for himself. His acting was considered as a prodigy; and he so far yielded himself up to the force and impetuosity of his imagination, that on the discovery of his daughter, he fainted away. The house rung with applause; but finding that he continued a long time in that situation, the audience began to be uneasy and apprehensive. The representatives of Chatillon and Nerestan placed him in his chair; he then faintly spoke, extended his arms to receive his children, raised his eyes to heaven, and then closed them for ever.

In June, 1817, when the tragedy of "Jane Shore" was performing at Leeds Theatre, Mr. Cummings, a respectable veteran, who had held an elevated rank on the stage for nearly half a century, played the part of Dumont. He had just repeated the benedictory words,

"Be witness for me, ye celestial hosts,
Such mercy, and such pardon, as my soul
Accords to thee, and begs of heaven to show thee;
May such befall me at my latest hour;"

when he fell down on the stage, and instantly expired. The shock inflicted upon the feelings of the audience, soon spread through the town; and seldom has been witnessed so general a tribute to departed worth, as was every where manifested. The performance, of course, immediately closed. For some time, Mr. Cummings, the circumstances of whose death so

nearly resembling those of Mr. Palmer, had laboured under that alarming malady designated by the name of an ossification of the heart; and to this circumstance, added to the strength of his feelings in the mimic scene, his death is to be attributed.

RUSSIAN STAGE.

After the return of Kotzebue from Siberia, the Emperor Paul of Russia appointed him manager of the German Theatre at St. Petersburg. The censorship, though at the time exercised with much lenity by the Aulic counsellor, Adelung, gave Kotzebue great trouble. In order to please the Emperor Paul, the word republic was not allowed to be pronounced in his play of Octavia; nor did Anthony dare to say, "Die like a Roman, free!" In his comedy of "The Epigram," it was found necessary to change the Emperor of Japan into the master of that island; and to leave out the observation, that Caviaré comes from Russia, and that Russia is to the Germans a distant country; the counsellor was not suffered to think himself a good patriot, in having refused to marry a foreigner; nor was the remark allowed, that a valet could be an insolent fellow; the passage which observes that his highness is neither blind nor sick, was struck out; the princess was not permitted to have a greyhound, nor the counsellor to tickle the dog's ear.

In the play entitled "The Two Klingsbergs," the Russian prince, who is incidentally mentioned, was transformed into a great foreign nobleman; the lady who is to wear a Polish cap, was made to wear an

Hungarian one; the word fortress was changed to prison, courtier to flatterer; and my uncle the minister, to my all powerful uncle. The exclamation of young Klingsberg, respecting his aunt and Amelia, "At last they will be princesses," was struck out as offensive.

In the play called "The Abbé de l'Epée," (the Blind Boy) citizens were not allowed to live at Toulouse. Franval durst not say, "Woe to my native country!" but "Woe to my country!" because a Russian edict prohibited the use of the word native country, or father's land. "These instances," Kotzebue justly observes, "are sufficient to show how dangerous the office of Censor was to him who exercised it, and how oppressive to the author upon whom it was exercised. Mr. Adelung, with the best disposition in the world, could not render the burthen lighter to me."

BENEFIT PLAY-BILL.

Linton, a musician belonging to the orchestra of Covent Garden Theatre, was murdered by some street robbers, who were discovered and executed. A play was given for the benefit of his widow and children, and the day preceding the performance, the following appeared in one of the public prints.

Theatre Royal, Covent Garden.

FOR THE BENEFIT OF MRS. LINTON, &c.

"The widow," said Charity whispering in my ear, "must have your mite; wait upon her with a guinea, and purchase a box ticket."

"You may have one for five shillings," observed Avarice, pulling me by the elbow.

My hand was in my pocket, and the guinea which was between my fingers, slipped out.

"Yes," said I, "she shall have my five shillings."

"Good Heaven!" exclaimed Justice, "what are you about? Five Shillings! If you pay but five shillings for going into the theatre, then you get value received for your money."

"And I shall owe him no thanks," added Charity, laying her hand upon my heart, and leading me on the way to the widow's house.

Taking the knocker in my left hand, my whole frame trembled. Looking round, I saw Avarice turn the corner of the street, and I found all the money in my pocket grasped in my hand.

"Is your mother at home, my dear?" said I to a child who conducted me into the parlour.

"Yes," answered the infant, "but my father has not been at home for a great while; that is his harpsichord, and that is his violin. He used to play on them for me."

"Shall I play you a tune, my boy?" said I.

"No, sir," continued the boy, "my mother will not let them be touched, for since my father went abroad, music makes her cry, and then we all cry."

I looked on the violin; it was unstrung. It was out of tune. Had the Lyre of Orpheus sounded in mine ear, it could not have insinuated into my frame thrills of sensibility equal to what I felt.

"I hear my mother on the stairs," said the boy. I shook him by the hand. "Give her this," said I,

and left the house. It rained; I called a coach, drove to a coffee-house, but not having a farthing in my pocket, borrowed a shilling at the bar.

FRENCH THEATRES.

The French are certainly a dramatic people. No false or meretricious allurements are necessary to give attractions to a French theatre. There, as Hamlet says, "The play, the play's the thing;" and it is always found sufficient to fill the houses and interest the audiences, without any sacrifice of propriety to stage effect, or any insult to truth and public feeling.

The French theatres have long been under the immediate control of the government, and various regulations have at different periods been made respecting them. In November, 1796, a decree was passed, and which still continues in force, enacting that a decime on every franc of the price of admission at all places of public amusement, should be collected for the use of the poor; that is, one tenth of the receipts.

It is curious to remark, that a similar tax was proposed in England to Mr. Secretary Walsingham in 1596, by some zealous persons, as a trifling fine on the immorality of stage plays. "If this mischief must be tolerated," says the Memorial, "let every stage in London pay a weekly pension to the poor; that ex hoc facto proveniat aliquod bonum; but it is rather to be wished that plays might be used as Apollo did his laughing, *semel in anno*."

The produce of the French tax on plays, from the year 1811 to 1816, a period in which so many extra-

ordinary events have occurred, serves as a kind of moral thermometer, to show to how little vicissitude of feeling the public mind in France is subject, and with what regularity the course of amusement went on during the Austrian campaign, the retreat from Moscow, the capture of Paris, and the establishment and re-establishment of the Bourbons. During the whole of these events, the tax on the theatres did not vary more than ten per cent. Even the year which immediately followed one of the heaviest calamities that ever befel a nation, the retreat from Russia, witnessed but little diminution in the quantity of public amusement, or the gaiety of France.

In the year 1807, there were no fewer than twenty-three theatres in Paris; but these, by an Imperial decree of August in that year, were reduced to eight. All these theatres and various places of amusement, are not merely under the general superintendence of the police, but are specially regulated by a code of laws, promulgated successively by the convention, the consuls, the emperor, and the king, in which all the details of scenic representation, from the choice of pieces to be played, down to that of the box-keepers, are minutely regulated.

The French actors form a kind of joint-stock company; and a committee of six, with a commissioner named by the government, is appointed to manage the interests of the society. The committee, however, have little power, the principal authority being vested in the commissioner. The receipts of the theatre are divided into twenty-four equal parts; one part is set aside for unexpected demands; one half part is given to the pension or superannuated fund; another half-

part is assigned to the decorations, scenery, repairs, &c. The other twenty-two parts are distributed amongst the actors, none receiving more than one part, nor less than one-eighth of a part.

The actors, on entering this society, contract an engagement to play for twenty years, after which they are entitled to a retiring pension of 4000 francs per annum, about £170. These pensions are payable, half out of an annual allowance of 100,000 francs, (about £4200) made by government to the theatre; and the other half, out of funds raised out of the receipts and contributions of the actors.

IRISH PUFFING.

Kemble and Lewis chancing to be at Dublin at the same time, were both engaged by the manager for one night's performance in *Leon* and the *Copper Captain*. Their announcement was coupled with the following delectable passage. "They never performed together in the same piece, and in all *human probability*, they never will again; this evening is the *summit* of the manager's *climax*. He has constantly gone higher and higher in his endeavours to delight the public; beyond this, it is not in *nature* to go."

HAVANA THEATRE.

Among the amusements at the Havana, the theatre is a great favourite. It is only fully lighted on grand nights, which circumstance is always advertised, as well as a programme of the piece. The following is a copy of an Havana play-bill. "This

evening will be presented to the illustrious and respectable people of the Havana, the famous and much admired comedy, entitled, 'El Triunfo del Ave Maria,' in which Senor Garcia will perform the part of a Gracioso, who delivers many truly agreeable and witty speeches; as will the Senora Gambarino, the character of a Graciosa, whose diverting observations and smart speeches will give great delight to the audience. The comedy will be adorned by appropriate dresses and scenes; amongst others, the march of the heroic Spanish army to attack the infidels, with suitable warlike accompaniments--the Spanish hero on horseback--the Moorish chieftain advancing to challenge the Spaniards, when the Spanish conqueror, with the assistance of the Ave Maria, will cut off the head of the Moor; with many other agreeable and surprising incidents. The theatre will be illuminated with perfect brilliancy, so as to afford this most respectable public every satisfaction."

CHERRY.

Andrew Cherry, the author of the *Soldier's Daughter*, and several other dramatic pieces, made his first debut as an actor in a strolling company, which exhibited at the little town of Nass, about fourteen miles from Dublin. His first character was Colonel Feignawell, in "A Bold Stroke for a Wife;" an arduous task for a boy of seventeen, but he obtained great applause; and the manager of this sharing company, after passing many encomiums on his exertions, presented him with *tenpence halfpenny*, as his dividend of the profits of that night's per-

formance. Young Cherry now launched out into a most extensive range of characters, and during the ten months he was with this manager, he acted almost all the principal characters in tragedy, comedy, and farce; and yet notwithstanding his exertions, he suffered all the vicissitudes and distress incident to such a precarious mode of life. He was frequently without the means of common subsistence, and sometimes even unable to buy the very candles by which he should study the numerous characters that were assigned him.

In the town of Athlone, a circumstance of peculiar distress is said to have attended this enthusiast of the sock and buskin, but which he bore with all the magnanimity that dramatic ardour could inspire. The business of the theatre was suspended for a short time, in consequence of the benefits having turned out ill, and the manager resolved not to waste any more bills, but wait for the races, which were to commence in a few days.

Our hero being of a timid and youthful turn, and assisted by a portion of youthful pride, was incapable of making those advances, and playing off that train of theatrical tricks, by which means benefits are frequently obtained in the country, and therefore he had been less successful than many of his brethren. His landlady perceiving there was no prospect of payment, satisfied herself for the trifle already due, by seizing on the remnant of our hero's wardrobe; and knowing she could dispose of her lodgings to more advantage during the races, turned him out to the mercy of the winter's wind, which he endured with all his former philosophy. He rambled carelessly about the

streets, sometimes quoting passages to himself, both comic and serious, that were analogous to his situation, but without forming one determined idea of where he was to rest his houseless head. Towards the close of the evening, he strolled by accident into the lower part of the theatre, which had formerly been an inn, and was then occupied by a person, whose husband had been a serjeant of dragoons, for the purpose of retailing refreshments, &c. to those who visited the theatre. After chatting until it grew late, the woman hinted to Mr. Cherry, that she wished to go to bed, and begged he might retire: upon which he replied, in the words of Don John, "I was just thinking of going home, but that I have no lodging." The good woman, taking the words literally, inquired into the cause, with which he acquainted her without disguise. Being the mother of a family, she felt severely for his distressed situation; at that time he did not possess a single halfpenny in the world, nor the means of obtaining one. The poor creature shed tears of regret that she could not effectually alleviate his misfortune. He endeavoured to assume a careless gaiety; but the woman's unaffected sorrow brought the reflection of his own disobedience to his mind, and he dropped tears in plenteous libation: in his grief, he saw the sorrow of his parents, whom he had deserted, to follow what he began to perceive a mad career, in despite of the many unanswered remonstrances he had received, with a fair promise of forgiveness and affection; should he return to his business. This philanthropic female lamented that she could not furnish him with a bed, but offered to lend him her husband's cloak, and to procure a bundle of dry hay, that he

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might sleep in an empty room in her house. His heart was too full to pay his gratitude in words; his eyes thanked her; he wept bitterly, accepted her kind offer, and retired to rest. The intruding any further on her kindness was painful to him, as she was struggling to maintain a numerous offspring. He therefore carefully avoided the house at meal times, and wandered through the fields or streets, until he supposed their repasts were finished; at last, so overcome by fasting and fatigue, that he could not rest, he rose from his trooper's cloak in the dead of the night, and explored the kitchen, searching the dresser and all its shelves and drawers, in hopes of finding something that might satisfy the cravings of his appetite, but in vain. On his return to his hay truss, he accidentally struck against the kitchen table, the noise of which he feared might alarm the family; and, uncertain of the real cause of his leaving his apartment at that hour, they might naturally suppose that his purpose was to rob the house, as a reward for their hospitality. The idea added to the misery he then suffered; he trembled, he listened, but all was quiet; he then renewed his search (for his hunger overcame his fears), and to his gratification he found a large crust of stale bread, which he was afterwards informed had been used for rubbing out some spots of white paint from the very cloak that composed his bedding; he, however, ate it with avidity, as he was entering on the fourth day without the least refreshment, and returned heartfelt thanks to Providence, whose omnipotent hand was stretched in the very critical moment, to save him from the most direful of all possible deaths, starving!

After enduring more than the usual hardships of a strolling player, he left the stage ; once more " returned to reason and the shop ;" and remained at home for upwards of three years. The theatrical drum, however, again beat in his ears ; he forgot the miseries he had endured, again sallied forth to seek the path of glory on the stage, and so far succeeded, as to become a favourite actor in a metropolitan theatre, and the author of several popular dramatic productions.

MINOR THEATRICALS AT ROME.

A recent traveller in Italy gives a curious account of one of the minor theatres at Rome.

" A play-bill," says Lady Morgan, " fastened to the broken trunk of Pasquin, seduced us, by its tempting programme, to visit the *Teatro della Pace*, resorted to by the people exclusively, and into whose smoky and time-stricken *salle de spectacle*, few English but ourselves had penetrated. The announcement for the evening promised " Moses," which was asserted to be *cosa sagra e stupenda*, with a comedy and farce, a *mours de ridere* (to make you die with laughter). I think our box cost two pauls, and a few baiocchi (halfpence) placed our servant in the pit. For this moderate price, we saw the Jews fed with manna, an interlude extremely well acted, and a farce, which perfectly fulfilled the promise of the play-bill ; for Policinello was the irresistibly comic hero of the piece, which turned in some of its scenes on the ridicule of academies. The exquisite gravity with which Policinello took his place in the poetic circle, the absurdly ludicrous dress he wore, his impatience

to seize on every moment of silence, with *adesso tocca a me* (it is my turn now) to read a canzone, whose length was the counterpart of Leporello's catalogue, combined to form a farcical scene of the richest humour; but no one who had not been present at the "real original" of this representation, and witnessed the doggedness with which the sonnetteers there pour forth their endless succession of *platitudes*, could comprehend the convulsive roar of laughter it occasioned. The most exquisite part of the theatre was the audience. They shouted, screamed, and mingled their *bravos* and *bravissimos*, with *grambella cosa, cosa superba, cosa stupenda*. Meantime, the most amiable familiarity subsisted between that part of the audience nearest the stage and the performers. The prompter, with his head popped over the stage lights, talked to the girls in the pit; the violincello flirted with a handsome *trasteverina* in the boxes; and a lady in the stage-box blew out the lamplighter's candle as often as he attempted to light it, to the infinite amusement of the audience, who loudly applauded her dexterity. With an economy duly practised at Rome by all classes, the musicians, when they had done playing between the several acts, extinguished their candles, put them in their pockets, and joined the audience in the front of the house. In justice, however, to La Pace, it must not be concealed, that the same economical custom prevails in many theatres, not of the very first order, throughout Italy."

BARTHOLOMEW FAIR—PUPPET SHOWS.

The lowest species of dramatic entertainment, is that of the puppet show, or as it was formerly called, a *motion*, which was once a great favourite in this country, and still prevails on the continent. At what period this species of amusement was first introduced into this country, is uncertain; there is, however, little doubt that it originated on the continent. Cervantes has made Don Quixote spectator of a puppet show; and we find still earlier mention of it in France and Italy.

The motions, or puppet shows, were last retained at Bartholomew Fair, where they formed a very prominent part of the amusements of this city carnival. Ben Jonson, in his comedy of "Bartholomew Fair," gives a good description of them in his day. "O' the motions," he makes one of his characters say, "that I, Lanthorn Leatherhead, have given light to i' my time, since my master Pod [a celebrated motion maker] died. Jerusalem was a stately thing, and so was Nineve; and the city of Norwich, and Sodom and Gomorrah; with the rising o' the prentices upon Shrove Tuesday; but the gunpowder plot---there was a great penny! I have presented that to an eighteen or twenty penny audience, nine times in an afternoon. Your home-born projects prove ever the best, they are so easy and familiar; they put too much learning in their things now a-days, and that I fear will spoil this."

From another part of the comedy, we learn that the motion alluded to by Lanthorn Leatherhead, and

which he feared would be spoiled by too much learning, was "The ancient and modern History of Hero and Leander, otherwise called the Touchstone of True Love, with as rare a trial of friendship between Damon and Pythias, two faithful friends i' the Bankside." The "printed book," Lanthorn further observes, "is too learned and too poetical for our audience, for what do they know what Hellespont is? guilty of true love's blood? or what Abydos is? or the other Sestos hight?" The way in which he has modernized it, is thus explained: "I have only made it a little easy and modern for the times, sir; that's all. As for the Hellespont, I imagine our Thames here; and then Leander I make a dyer's son about Puddle Wharf; and Hero, a wench o' the Bankside, who, going over one morning to Old Fish Street, Leander spies her land at Trigg Stairs, and falls in love with her. Now I do introduce Cupid, having metamorphised himself into a drawer, and he strikes Hero in love with a pint of sherry; and other pretty passages there are o' the friendship, that will delight you, sir, and please your judgment."

However successful "home-born projects" may have been in Ben Jonson's days, yet the Bartholomew Fair audiences have subsequently been entertained with more sublime compositions, and such as will strongly remind the readers of the ancient mysteries of the stage. In a volume preserved among the Harleian MSS. in the British Museum, there are a great number of these motion-maker's bills, which give a full description of the exhibitions of that time, which was in the reign of Queen Anne. The two following are the most curious.

" At Crawly's booth, over against the Crown Tavern, in Smithfield, during the time of Bartholomew Fair, will be presented a little opera, called the Old Creation of the World, yet newly revived; with the addition of Noah's Flood; also several fountains playing water during the time of the play. The last scene does present Noah and his family coming out of the ark, with all the beasts, two by two, and all the fowls of the air, seen in a prospect sitting upon trees; likewise, over the ark is seen the rising sun, in a most glorious manner; moreover, a multitude of angels will be seen, in a double rank, which presents a double prospect, one for the sun, the other for a palace, where will be seen six angels ringing of bells. Likewise machines descend from above, double and treble, with Dives rising out of Hell, and Lazarus seen in Abraham's bosom, besides several figures dancing jigs, sarabands, and country-dances, to the admiration of all spectators; with the merry conceits of Squire Punch and Sir John Spendall.

" All this is completed with an entertainment of singing and dancing, with several naked swords, performed by a child of eight years of age, to the general satisfaction of all persons. Vivat Regina."

The " Old Creation of the World new revived," appears to have been very popular, as the next bill, which is still more circumstantial, is on the same subject.

BY HER MAJESTY'S PERMISSION.

" At Heatly's Booth, over against the Cross Daggers, next to Mr. Miller's booth, during the time of Bartholomew Fair, will be presented a little opera, called the ' Old Creation of the World newly re-

vived,' with the addition of the glorious battle obtained over the French and Spaniards by His Grace the Duke of Marlborough.

"The Contents are these :

- "1. The Creation of Adam and Eve.
- "2. The Intreagues of Lucifer in the garden of Eden.
- "3. Adam and Eve driven out of Paradise.
- "4. Cain going to plough, Abel driving sheep.
- "5. Cain killeth his brother Abel.
- "6. Abraham offering his son Isaac.
- "7. Three wise men of the East guided by a star, who worship him.
- "8. Joseph and Mary flee away by night upon an ass.
- "9. King Herod's cruelty, his men's spears laden with children.
- "10. Rich Dives invites his friends, and orders his porter to keep the beggars from his gate.
- "11. Poor Lazarus comes a begging at rich Dives's gate, the dogs lick his sores.
- "12. The Good Angel and Death contend for Lazarus's life.
- "13. Rich Dives is taken sick and dieth, and is buried in great solemnity.
- "14. Rich Dives in Hell, and Lazarus in Abraham's bosom, seen in a most glorious object, all in machines, descending in a throne, guarded with multitudes of angels, with the breaking of the clouds, discovering the palace of the sun, in double and treble prospects, to the admiration of all spectators. Likewise several rich and large figures, which dances jigs, sarabands, antiicks, and country dances, between every act;

complicated with the merry humours of Sir John Spendall and Punchello, with several other things never yet exposed.

“ Performed by Mat. Heatly.

“ Vivat Regina.”

A Swiss traveller in Italy, M. Galiffe, gives a similar account of an exhibition which he saw in one of the inferior playhouses at Naples, where the price of admission was a penny or three halfpence. Here he witnessed the whole history of our Saviour's death, performed by puppets. The orchestra consisted of a very good hautboy, and of a bass, which only played two notes in accompaniment to each tune. The overture was the famous duet of “*Io ti lascio amato bene*,” in Cimarosa's “*Matrimonio Segreto*,” and it was repeated between the acts. Whenever our Saviour was about to appear, he was announced by a solemn tune; Judas, on the contrary, was announced by a waltz, or an allemande, even when he came to hang himself, and was strangled by a fiend.

The manager did not attempt to produce the least illusion, for every speech of the play was preceded by a short explanation, as follows: “Now you will see Nicodemus get up, and you shall hear how he endeavours to prove that Joseph is in the wrong, and he speaks in these terms.” After which, the puppet was supposed to pronounce a speech on the same subject as the argument. The history was very faithfully observed; it opened with a council convened by the High Priest Caiaphas, who presided at it; and several of the members recited very good speeches. After this came the Lord's last supper, with all its

circumstances, and the washing of the apostles' feet. The ladies were the Virgin Mary, Mary Cleophas, and Veronica ; the miracle of the Sudary was very well executed. Christ was not nailed to the cross on the stage, but was discovered already crucified between the two thieves. St. Peter was seen to cut off the soldier's ear, and our Saviour to take it up and replace it. Judas hung himself on a tree on the stage, with the assistance of a fiend, who afterwards carried him off, &c. All this delighted the audience exceedingly, and they appeared to take the deepest interest in the whole of the history, although they were perfectly familiar with it already.

The first feelings that such a representation gives rise to, are those of anger and disgust, that so solemn a subject should be permitted to be acted by puppets; but it is very differently considered in Italy, where it is even thought to be an auxiliary to religion.

Although motions or puppet shows are still favourites on the continent, they have had their day in England, the exhibition of Punch being the only relic we have left of them; and Bartholomew Fair has for the last half century had theatrical booths, in which popular dramas (generally tragedy) have been performed, and sometimes even by "actors from the theatres royal." Yates and Shuter, eminent performers, had each a booth at Bartholomew Fair; the terms of admission to which, were by no means moderate; the Boxes were half-a-crown; Pit, eighteen pence; First Gallery, a shilling; Upper Gallery, sixpence. Humble as Bartholomew Fair theatricals were, they were not beneath the notice of the English Roscius, who, with his wife, visited Shuter's exhibition soon after

his marriage; and upon their being rudely pushed, Mr. Garrick called upon his bill-sticker, Old Palmer, who had been engaged to receive the money at the entrance of the booth, for protection. Palmer, though a very strong man, professed himself sorry he could not serve him in Smithfield; alleging, that few people there knew Mr. Garrick off the stage.

On another occasion, it is related that Garrick was recognized, and when offering twopence, the admission money to one of the booths, the owner, who knew him, refused it, saying, "*We never takes nothing of one another in our line.*"

PANTOMIMES.

In ancient Rome, the *Pantomimi* were the greatest actors of tragedy, by their looks and gestures; and in modern Italy, the learned have not disdained to rack their invention for their Sannio, or Clown, while princes have made the most famous of them their companions. It was an alteration of later times, though two centuries and a half ago, to change the dotards of Terence and Plautus into the Venetian Pantaloon; and the lover was necessarily added, to complete a drama sufficient to embrace plot or intrigue. These four characters have now become the essentials of pantomime; all the rest being either identified with one or other of them, or entirely incidental to the particular piece in which they appear.

At Naples, in the *Largo del Castello*, there are two theatres, *La Fenice*, and *San Carlino*, which are chiefly devoted to pantomimes for the amusement of the lower classes. The performers speak the broad

Neapolitan dialect ; and there you see the Policinella in his genuine colours. This Neapolitan Clown is somewhat similar to the Arlecchino of Bergamo, and the Pantaloon of Venice ; but he is not an honourable specimen of the national character of his country, of which he is intended as the caricature. Pollicinella is represented as a servant from Acerra, a village near Naples, and is so highly gifted by nature and accomplished by education, that he is at once a thief, a liar, a coward, a braggart, and a debauchee ; still the facetious way in which he relates his various feats, enraptures his grovelling countrymen. He delights in licentious *double entendre*, gross jokes, and dirty tricks ; there is not a single good quality in him ; his cunning is very low, and he is always outwitted when he meets with any person of sense, so that in the end he is generally discovered, imprisoned, whipped, and hanged. Such is the celebrated Policinella of Naples.

Some of the finest acting in the world, both tragic and comic, was formerly exhibited in pantomime ; but now nothing is attempted beyond activity in the Harlequin and Columbine, decrepitude in the Pantaloon, and grimace in the Clown. A great prince observed of a Scaramuecia, who admirably depicted a whole scene of successive frights, *Scaramuecia non parla, e dica gran cosa*. "He speaks not, but he says many great things." This can scarcely be said of the pantomimic performers of the present day ; for scenery and transformations have become the principal, almost the sole, features of these representations.

It has long been the custom at the two national theatres, as well as at most of the minor ones, to pro-

duce a new pantomime every Christmas. The best and most successful one ever brought out, was "Mother Goose," by Mr. T. Dibdin, which was performed upwards of one hundred and fifty nights, when first produced, in 1806-7; and has since frequently been repeated.

"GEORGE BARNWELL."

Lillo's tragedy of "George Barnwell," which is a great favourite at the country theatres, and usually performed once during the holidays, every season, at Covent Garden and Drury Lane, was so popular when first produced at the latter theatre, that it was performed twenty nights in succession to crowded houses; and Caroline, Queen to George the Second, sent to the theatre for the manuscript, in order that she might peruse it.

This tragedy has generally been considered as an useful admonition to youth; and on one occasion at least, is said to have been the means of rescuing a young man from perdition. This was during the Christmas holidays, in 1752, when Mr. Ross played George Barnwell, and Mrs. Pritchard, Millwood. A few nights afterwards, Dr. Barrowby, the physician to St. Bartholomew's Hospital, was sent for by a young gentleman in Great St. Helen's, who was apprenticed to a very eminent merchant. He found him very ill, and, as he suspected, of a complaint beyond the reach of medicine. The nurse told him, that he sighed at times so very heavily, that she was sure something lay heavy on his mind. The doctor requested to be alone with the patient, when after much

solicitation, he prevailed on the youth to unboose himself. He said he was the second son of a gentleman of fortune in Hertfordshire; that he had formed an improper acquaintance with a female, which had caused him to embezzle and expend money belonging to his employer, to the amount of £200. Two nights before the doctor saw him, he had seen Mr. Ross and Mrs. Pritchard play George Barnwell, and was so forcibly struck with the coincidence between his own case and that of Barnwell, that he had not enjoyed a moment's peace since, and wished to die, that he might avoid the shame which he saw hanging over him. The doctor offered to intercede with the father of the young man for the money, and assured him that if he failed in getting it by that means, that he would furnish it himself. The father, who had been sent for, soon arrived. The doctor took him into a private room, and after explaining the whole cause of the son's illness, entreated him to save the honour of his family, and the life of his son. The father instantly went to his banker for the money, while the doctor returned to his patient, and informed him that everything would be arranged to his satisfaction, as his father would soon return with peace and forgiveness, and never mention or even think of the subject again.

The youth, relieved from the load with which his mind was oppressed, soon recovered, and afterwards became a very eminent merchant. Mr. Ross, the performer who had been so instrumental in saving this young man, and who relates the circumstance, says, he never knew either the gentleman or his name, but that for nine or ten years afterwards he always received on

his benefit a sealed note, inclosing ten guineas, with these words:—"A tribute of gratitude from one who was highly obliged, and saved from ruin, by seeing Mr. Ross's performance of *Barnwell*."

THEATRICAL BON-MOT.

When Sir Charles Sedley's comedy of "*Bellamira*" was performed, the roof of the theatre fell down, by which, however, few people were hurt except the author. This occasioned Sir Fleetwood Shepherd to say, "There was so much fire in his play, that it blew up the poet, house and all." "No," replied the good-natured author, "the play was so heavy, that it broke down the house, and buried the poor poet in his own rubbish."

SIR ROBERT WALPOLE.

Although Sir Robert Walpole was frequently the subject of Gay's satire, yet this did not deter him from attending the performance of the *Beggar's Opera*. He was in one of the stage boxes at its first representation, when an universal *encore* attended the following air, which is sung by Lockit :

"When you censure the age,
Be cautious and sage,
Lest the courtiers offended should be;
If you mention *vice* or *bribe*,
'Tis so pat to all the tribe,
That each cries, *this was levell'd at me.*"

While this air was repeating; all eyes were directed to the minister; and Sir Robert observing the pointed

manner in which the audience applied the last line to him, parried the hit by encoring it a second time with his single voice ; and thus not only blunted the poetical shaft, but gained a general huzza from the audience. Few pieces ever met with such decided success as the Beggar's Opera, which was performed sixty-three nights the first season, and is still a great favourite on the stage.

MRS. POWELL.

When Mr. Boaden had read his unsuccessful drama of " Aurelio and Miranda," in the Green Room, he observed, that he knew nothing so terrible as reading a piece before such a critical audience. Mrs. Powell, the actress, who was present, said she knew one thing much more terrible. " What can that be ?" demanded the author. " To be obliged," said she, " to sit and hear it."

AN AMATEUR.

Charles Hulet, a comedian of some celebrity in the early part of the last century, was an apprentice to a bookseller. After reading plays in his master's shop, he used to repeat speeches in the kitchen, in the evening, to the destruction of many a chair, which he substituted in the room of the real persons in the drama. One night, as he was repeating the part of Alexander, with his wooden representative of Clitus, (an elbow chair) and coming to the speech where the old general is to be killed, this young mock Alexander snatched a poker, instead of a javelin, and

threw it with such strength against poor Clitus, that the chair was killed upon the spot, and lay mangled on the floor. The death of Clitus made a monstrous noise, which disturbed the master in the parlour, who called out to know the reason; and was answered by the cook below, *Nothing, sir, but that Alexander has killed Clitus.*

MRS. OLDFIELD.

Mrs. Oldfield, who was the most distinguished actress of her day, was ushered into public life by the persuasions of Farquhar, who being accidentally at a tavern kept by a near relation of hers, heard a person reading a comedy in a room behind the bar, with so lively an idea of the humour of the characters, as gave him infinite surprise and satisfaction. His curiosity was too predominant to preserve the height of good manners; he made a pretence to go into the room, where he was struck dumb for some time with her figure and blooming beauty; but was still more astonished at her discourse and sprightly wit. Mr. Farquhar pressed her to pursue her amusement, but was obliged to depart without that satisfaction. Mr. Wilks was at that time in Ireland, and therefore he took some pains to acquaint Sir John Vanburgh, who had a share in his theatre, with the jewel he had thus found out by accident. It was some time before she could be prevailed upon, though she afterwards used merely to confess, *she longed to be at it, and only wanted a little decent intreaty.* Sir John recommended her to Mr. Rich, who engaged her at sixteen shillings a week, and at this salary she remained twelve months;

and at a time when her popularity was at its height, she did not receive more than three hundred guineas a year. In honour of the generosity of this excellent actress, it should be recorded, that when Savage was persecuted by an unnatural mother, and reduced to the greatest indigence, Mrs. Oldfield humanely settled upon him an annuity of £50 per annum, which she continued to him as long as he lived.

EFFECT.

On the first representation of "*Gabuelle de Vergi*," a tragedy, by Mr. Belloy, a French writer of some eminence in the last century, such was the impression and so terrific the effect of the *dénouement* on the ladies, that many of them actually fainted, and others left the theatre. Several of those most affected, were taken into the dressing room of the *Sieur Raymond*, a celebrated actor of that day, where, by proper assistance, they revived. The next day a wag caused an advertisement to be inserted in the "*Journal de Paris*," immediately beneath the play-bill of the evening, stating that the ladies were thereby informed, that "*Mr. Raymond's dressing room, which the night before had been very slenderly provided with good things, such as eau-de-cologne, brandy, liqueurs, and other comforts, would that evening be found to contain a choice stock suited to every variety of taste, with every species of salts adapted to fainting fits, from the slightest affection to the most confirmed convulsions ; in short, with whatever could tend to render swooning perfectly agreeable and amusing.*"

A BLUNDER.

When Mr. Garrick introduced an alteration on the stage, in the pronunciation of the letter *a*, it gave rise to a whimsical occurrence at Covent Garden Theatre, in the rehearsal of *Coriolanus*, which was preparing for the benefit of Thomson's sisters. In that scene, where the Roman ladies come in procession to solicit Coriolanus to return to Rome, they are attended by the tribunes. The centurions of the Volscian army bearing *fascas*, they were ordered by Coriolanus, then played by Mr. Quin, to lower them as a token of respect. The men who personated the centurions, imagining through Mr. Quin's mode of pronunciation, which was of the old school, that he said their *faces*, they all bowed their heads together, instead of lowering the ensigns of their authority.

CAPRICE.

In 1734, Voltaire produced his tragedy of *Adelaide du Guasclin*, which was hissed through every act. In 1765, Le Kain revived the play which had so long lain under condemnation, when every scene was applauded. "What can I think," says Voltaire, "of these opposite judgments?" Cases of this sort are not unfrequent. The circumstance of the farce of "Three Weeks after Marriage," has already been noticed. Another anecdote of the same character may be added. A banker at Paris, having orders to get a new march composed for one of the regiments of Charles XII., employed a man of talents for the

purpose. The march was prepared, and played at the banker's house before a numerous assembly. The music was declared to be execrably bad. Mouret, the composer, retired with his performance, and soon after inserted it in one of his operas. The banker and his friends saw the opera, and applauded the march. He reproached Mouret, "Why," said he "did you not give us something in this taste? this was what we wanted." "Sir," replied Mouret, "the march which you applauded at the opera, is the very same which you condemned before at your own house."

"ORDERS."

A French author, who had produced a very doubtful production, was very liberal in the distribution of orders on the first night of its performance. The piece was, however, so bad, that all his hired friends deserted him, except one, who faithful to his promise, and yet ~~up to~~ to conviction, was reduced at last to hiss and cheer at the same time." "Is it possible," said a spectator, "that you can approve and disapprove at the same time?" "No, no," said he, "that is not the case: I know this play is the most execrable thing that ever was performed, but I came in with an order, and have a great regard for the author; and so that I may neither wrong him nor my own judgment, I have *abused* the piece out of justice to myself until I am hoarse, and I have clapped it to oblige him until my hands are sore."

COLLEY CIBBER.

Colley Cibber, known for some years by the name of Master Colley, made his first appearance on the stage in a very subordinate situation. After waiting impatiently for the Prompter's notice, he by good fortune obtained the honour of carrying a message on the stage to one of the principal actors of that day, whom he greatly disconcerted by his awkwardness. Betterton in anger enquired who it was that had committed such a blunder? Drones, the prompter, replied, "Master Colley." "Then forfeit him," rejoined Betterton. "Why, sir, he has no salary." "No! then put him down ten shillings a week, and forfeit him five." To this good-natured adjustment of rewards and punishments, Cibber owed the first money he received from the dramatic treasury.

Cibber, in a conversation with Mrs. Bracegirdle on the subject of Garrick's performance of Bayes in the "Rehearsal," spoke of the Roscius with affected derogation, saying, "to be sure Garrick was well enough, but not superior to his son Theophilus." Mrs. Bracegirdle replied, "Come, come, Cibber, tell me if there is not something like envy in your character of this young gentleman? The actor who pleases every body, must be a man of merit." The old man felt the force of this sensible rebuke; and frankly replied, "Why faith, Bracy, I believe you are right, the young fellow is clever."

MRS. CIBBER.

When Mr. Whitehead's comedy of "The School for Lovers," was read before the performers at Garrick's house, it was suggested that the age of Celia, (the character intended for Mrs. Cibber), which was sixteen, would be better altered to two or three and twenty. Mrs. Cibber, who was then reading her part with spectacles, said, she liked the character better as it was, and desired it might remain as it stood. She was then more than fifty years old; but the uncommon symmetry, and exact proportion in her form, with her singular vivacity, enabled her to represent the character with all the juvenile appearance marked by the author.

"A GRACE BEYOND THE REACH OF ART."

The first night on which the musical romance of "Lodoiska," was performed, the last scene had a very natural and fine effect, from the real danger of Mrs. Crouch, the heroine, when she appeared in the blazing castle. The wind fanned the flames rather too near the place where she was stationed; she felt them, but could not retire without spoiling the scene; therefore with true fortitude, she maintained her situation at the hazard of her life, until Mr. Kelly, alarmed for her safety, flew hastily to snatch her from danger, when his foot slipped, and he fell from a considerable height. She then uttered a scream of terror, but providentially he was not hurt by the fall, and in a moment caught her in his arms. Scarcely

knowing what he did, he turned her to the front of the stage with rapidity and undissembled terror. Mrs. Crouch, *actually scorched* by the flames, and alarmed first by Mr. Kelly's fall, and then at his precipitancy, was nearly insensible of her situation; but the loud plaudits which they received from the audience, who thought their *acting* uncommonly excellent, roused them from their apprehensions for each other, and at the same time convinced them of the *effect*; which they found was far superior to any studied scene, as their danger and their fears were well timed, and perfectly in character. They profited therefore ever after from that involuntary scene, by imitating as closely as possible, their real fears, in those they were obliged to feign.

GRIMALDI.

Previous to the establishment of the Italian Opera in France, theatres were erected at the fairs of St. Germain and St. Laurent, which, though at first of an inferior kind, were in the end productive of great improvement in dramatic humour; and the Italian and comic theatres owed some of their best dancers and comic actors to this school. Among other dancers who performed with great celebrity at this fair, was the grandfather of the present celebrated Grimaldi. He was then just come from Italy, and was called for distinction's sake, *Iron Legs*, from his being supposed to be the best jumper in the world, an exercise for which there was at that time a prevailing taste in France. He once jumped so high, that he broke a chandelier, a piece of which hitting the Turkish Ambassador, who

was in the stage-box, he considered his conduct as a premeditated insult, and complained to the French Court of the outrage, when Grimaldi was obliged to make an apology.

The French were for a time infatuated with Grimaldi, but being imprisoned for some act of indecorum committed on the stage, he began to lose popularity, and was at length obliged to fly into Flanders.

A REAL BEGGAR'S OPERA.

At the suburb Opera House at Vienna, called *Schauspielhaus*, Mr. Dibdin witnessed a ballet called *Die Berggeist*, and which he describes in his *Bibliographical Tour*. It was performed entirely by children of all ages from three to sixteen, with the exception of a venerable bearded old gentleman, who was called the genius of the mountain. All the children employed in the ballet (nearly one hundred and twenty in number), were either beggar children and the offspring of beggars, or of the lowest classes of society, and earned their livelihoods by asking alms. Mr. Horschelt, the author of the drama, conceived the plan of converting these hapless little vagabonds into members of some honest and useful calling. An active little match girl, who had solicited alms in a winning and graceful manner, was converted into Columbine. A young lad of a sturdy form became Clown; and a slim youth was made to personate Harlequin; and thus he moulded and formed the different characters of his entertainment, absolutely and exclusively out of the very lowest orders of society.

The effect of this ballet was very striking ; and on the conclusion of the piece, the stage was entirely filled with the hundred and twenty juvenile performers, divided into classes, according to size, dress, and talent. After a succession of rapid evolutions, the whole group moved gently to the sound of soft music, while masses of purple-tinted clouds descended around them. Some of them were received into the clouds, which were then lifted up, when they displayed groups of the smallest children upon their very summits, united by wreaths of roses ; while the larger children remained below. The entire front of the stage, up to the very top, was occupied by a most extraordinary and imposing sight ; and as the clouds carried the whole of the children upwards, the curtain fell, and the piece concluded.

THEATRICALS IN INDIA.

Mrs. Cargill, an actress of some eminence for her vocal talents, went to India in 1782 ; she was remarkably successful not only in her own line, but also in tragedy. Her benefit at Bengal, amounted to the astonishing sum of £1500 sterling. On her return home in 1784, she was unfortunately lost with several other passengers on board the *Nancy Packet*, and was found on the rocks of Scilly, floating with an infant clasped fast in her arms.

MADAME CLAIRON.

The celebrated French actress Clairon, used to ascribe her growing prematurely old, to the influence which the distresses and griefs with which she was constantly overwhelmed, year after year, on the stage, had upon her constitution. We need not be surprised at this, if we can believe what Pliny tells us, that there was an actor in his time, who imitated the feelings of the gout so naturally, as at length to bring the disorder upon him !

FOOTE AND HIS WOODEN LEG.

While upon a party of pleasure along with the Duke of York and some other noblemen, Foote met with an accident both adverse and fortunate. He was thrown from his horse, and his leg broken, so that an amputation became necessary, which he endured with uncommon fortitude. In consequence of this accident, the duke obtained for him the patent for the Haymarket Theatre during life. Strange as it may appear, with the aid of a cork leg, he performed his former characters with no less agility and spirit than he had done before, and continued exhibiting his very laughable pieces, with his more laughable performances, to the most crowded houses.

ANCIENT THEATRICAL GEAR.

When previous to the reformation, theatrical entertainments were countenanced by the public autho-

rities of Scotland, the magistrates of Edinburgh appear to have had a dramatic apparatus of their own, the use of which they lent to such strolling players as happened at any time to pay them a visit. The apparatus, as appears from the following extract from the City Records, was simple enough.

"12 Oct. 1554. Ye Provost, Baillies, and Counsaile, ordaines ye the saurer Robert Grahame, to content and pay to Walter Bynning, ye somme of V lib. for ye making of ye play grind, and prynting of ye hand senze, and ye playuaris facis, quhelk beand payit providand always y^t ye s^d Walter mak ye play geir under written, furth comand to ye Towne quhen yai haif ado yrwt, quhelkis he has now resavit, viz VIII play battis, ane Kingis Crowne, ane myter, ane fulis hude, ane foxis, ane pair angel wingis, twa angel hair, ane chaplet of tryumphe. Records of the Town Council of Edin^r vol. I. fol. 33."

SCOTTISH STAGE.

Representations of the nature of mysteries and moralities prevailed from a very early period in Scotland, as well as in other countries; but on a reformation taking place in the religion of the country, the spirit of fanaticism with which it was tinctured, put an end to all profane entertainments, and those of the stage were supposed to fall peculiarly under this proscription. For more than a century after, the drama continued an evil thing in the sight of the people, and every occasional attempt to open their eyes to a juster appreciation of its merits, only roused the champions of religious bigotry to a more intole-

rant exertion of their control over the minds of the multitude. When in 1681, and 1682, the Duke of York (afterwards James II.) and his duchess, kept a court at Holyrood House, his highness introduced, among other entertainments, those of the stage; but though relished by many of the higher ranks, they brought him into disgrace with the people. The actors, who were part of the Duke of York's company, and were considered as belonging to his household, seem not to have been the most eminent of the profession, if we give any degree of credit to Dryden's satirical account of this troop. It would seem that the best part of the company had gone to Oxford, as they were in use to do, to perform at the annual public acts there. Dryden, with great humour, makes them thus apologize to the University for the thinness of the company, while they insinuate that the best remained, and that the refuse only had gone to Edinburgh.

“ Our brethren have from Thames to Tweed departed,
To Edinburgh gone, or coach'd or carted,
With bonny blue cap there they act all night
For Scotch half-crowns, in English three pence hight.
One nymph to whom fat Sir John Falstaff's lean,
There with her single person fills the scene;
Another with long use and age decayed,
Died here old woman, and rose there a maid.
Our trusty door-keeper of former time,
There stunts and swaggers in heroic rhyme.
Tack but a copper lace to druggist suit,
And there's a hero made without dispute.
And that which was a capon's tail before,
Becomes a plume for Indian Emperor.

But all his subjects, to express the care
Of imitation, go like Indian, bare."

DRYDEN'S MIS. VOL. II.

The first great innovation upon the prejudices of the Scottish people against the stage, was effected through the "Gentle Shepherd" of Allan Ramsay. When that pastoral comedy was printing, without any view to representation, the compositors had committed to memory some of its most striking scenes, which they used to take pleasure in reciting among themselves. The master printer, Drummond, being afterwards ruined, through an act of great oppression on the part of the magistrates of the city, and his men being thus thrown out of employment, the idea happily struck them of attempting a public representation of the comedy, for their common benefit. The manager of a small theatre which had been erected in the Canongate, by a few individuals superior to the prejudices of the times, readily agreed to give them the use of his stage; and the great body of the public comprehending especially the middling and lower classes hitherto the most adverse to theatrical representations, were induced, from compassion for the fate of Drummond and his men, the victims of power, to suspend their prejudices for a moment, and to regard the humble attempt with that silent acquiescence which, by leaving the young and gay-hearted to follow their inclinations, had all the effect of a more open encouragement. On the first performance of the opera, the house was crowded in every part; and it was repeated several successive nights, to such numerous audiences, that tiers of benches were erected upon the stage, to accommodate the overflow. The distresses of the suf-

fering printers were thus in a great measure relieved; but a more general and lasting advantage derived from these representations was, the beginning of a cessation to that rooted antipathy which a religious people, still warm with convert zeal, had till now persisted in maintaining towards the entertainments of the stage.

The triumph of liberal opinions may be said to have been completed by the "Douglas" of Home, not only written by a member of the church, but witnessed by numbers of his most respected brethren. A memorable outcry was raised on the occasion; but as it necessarily caused the people to consult their own reason the more, it had no other effect than to clear away more effectually the prejudices which had so long clouded their understandings.

STUDY YOUR NEIGHBOUR'S PART.

In the course of repeatedly reflecting on the part of Romeo, and desirous of attaining to as great perfection as possible in the representation of it, it occurred to Mr. Kemble, that in that passage where Romeo in his despair approaches the house of the Apothecary, there had prevailed a great misconception as to the right manner of delivering it. Romeo says:

"And if a man did need a poison now,
Whose sale is present death in Mantua,
Here lives a caitiff wretch would sell it him;
* * * * *

As I remember this should be the house,
Being holiday, the beggar's shop is shut,
What, ho! Apothecary!"

As the passage had been always hitherto spoken, the player raised his voice in the "what, ho! Apothecary!" to the pitch of "milk below, maids!" Now reasoned Mr. Kemble, could any thing be more absurd? A man with all the marks of deep despair, is seen looking about for an apothecary's shop; he is in search of some subtle poison, which it is death in this Apothecary to sell; and yet, as if he wanted all the world to witness the purchase, he bawls out with Stentorian lungs, "What, ho! Apothecary!" Nothing, as Mr. Kemble thought, could be more out of character; and he accordingly resolved to go a different way to work. On his next representation of Romeo, when he came to the words, "As I remember this should be the house," he lowered his voice to the meditative muttering of some midnight prowler; then in a side whisper, told us, that "Being holiday, the beggar's shop was shut," and at length, in a low sepulchral tone, uttered the magic words, "What, ho! Apothecary!"

Thus far all was well; but unfortunately for Mr. Kemble's new and rational improvement, Shakespeare happens to have thought differently on the subject; and no sooner had Romeo uttered in this low tone the words, "What, ho! Apothecary!" than Mr. Apothecary stepped forth and demanded,

Who calls so loud?

The audience, as may readily be supposed, were instantly struck by the strange incongruity, and burst into a general laugh. Mr. Kemble was so disconcerted, that he could scarcely proceed with his part, which he now learnt, by a mortifying exposure, could only be performed well by attending to the part which others have to play with him.

There seems reason, after all, to think that in this instance the actor was right in his idea of propriety, and the author wrong; nor would the play suffer by the slight alteration which Mr. Kemble's new acting would require.

VICTIM OF RIDICULE.

Mr. Delane, an actor of great merit, and a valuable member of society, had two peculiarities upon the stage, which Garrick took off, and rendered him so ridiculous, that he was constantly laughed at. Having generous, though weak feelings, Mr. Delane took to drinking, and in reality broke his heart.

BADDELEY.

Mr. Baddeley, who died in 1794, is not less known for his benevolence, than for his comic talents. By his will, he left his cottage at Hampton to the Theatrical Fund in trust, that they should elect four fund pensioners, who might not object to living sociably under the same roof; and in order that the decayed actors, who should be chosen by the committee as tenants of the house, might not appear in the eyes of the neighbourhood like dependents on charity, he left a sum, to be distributed by those tenants to the needy around them. He also left money for erecting a small summer-house for their use, which was to be situated so as to command a view of the Temple of Shakespeare erected by Mr. Garrick. The summer-house was to be formed of part of the wood that belonged to old Drury

Lane Theatre, the scene of Garrick's fame and excellence; and the wood was bought on purpose for this object. He also bequeathed the interest of £100 3 per cents. to be annually expended in a twelfth cake, with wine and punch, to be distributed in the Green Room on twelfth night, to make the future sons and daughters of Thespis remember an old friend and member of the profession.

MR. POWELL.

Mr. Powell, so eminent for his tragic powers, may be literally said to have felt "the ruling passion strong in death." When he was on his death bed, and Mrs. Powell had left the room, Mrs. Hannah More, who sat by his bedside, was alarmed by observing his cheek suddenly assume a lively colour. He at the same time threw himself into the proper attitude, and exclaimed,

"Is that a dagger that I see before me?"

A moment after this, as if sensible of his danger, he cried out, "O God!" and instantly expired.

LICENSING OF PLAYS.

The justly celebrated Henry Fielding having suffered indignities from some persons in power, determined on resenting them, and amusing the public at the same time, at the expense of some persons of high rank, and of great influence in the political world. For this purpose, in 1736, he collected a company of performers, which, as the play bills announced, were dropped from the clouds, who exhibited at the Haymarket Theatre, under the

whimsical title of the Great Mogul's Company of Comedians. The piece he represented, was called *Pasquin*, and was acted to crowded audiences for fifty successive nights.

The severity of Mr. Fielding's satire in this piece, as well as in some others of his dramatic productions, so galled the minister of the day, that he meditated a severe revenge on the stage, and carried it into effect. In the year 1737, he obtained an Act of Parliament, which forbade the representation of any performance not previously licensed by the Lord Chamberlain. This unpopular act, which did not pass without much opposition, also took from the crown the power of licensing any more theatres, and inflicted heavy penalties on those who should hereafter perform in defiance of the statute.

FORGERY OF THE SHAKESPEARE MSS.

One of the most daring literary forgeries ever imposed on the public, was that of the Shakespeare MSS. by William Henry Ireland. This youth, whose talents, if properly directed, might have ensured him a rich harvest of renown, after succeeding in imposing on a host of literary cognoscenti various documents which he had fabricated, at length became so bold, as to write a new play, and attribute it to that bard whose

“ Muse aspires
Beyond the reach of Greece ; with native fires
Mounting aloft, he wings his daring flight,
Whilst Sophocles below stands trembling at his height.”

This play was called, "Vortigern and Rowena," and the idea of selecting it for a drama was suggested, as the youthful forger afterwards confessed, by his father having a picture on the subject. The last tribunal—the public, to which Mr. Ireland appealed, decided against him. His play was represented at Drury Lane, to a crowded audience, on the 2nd of April, 1796. All the avenues leading to the theatre were filled at an early hour, and thousands were forced to return, who could not gain admittance into any part of the house. In the early scenes, the opposition was trivial; but it increased as the play proceeded, and in the fourth act, the opposition had increased to so great a height, that it was impossible to hear the performers; on which Mr. Kemble came forward and said, that the fate of the piece depended on the decision of the audience; but that a candid hearing alone could enable them to judge fairly of its merit. The storm, which was for a moment allayed by this address, soon burst forth with increased violence, and the tragedy was so fully condemned, as never to be repeated. [See *Anecdotes of Youth.*]

STUDYING LIFE.

The celebrated Ned Shuter delighted to exhibit his eccentricities among the lowest company in St. Giles's, where he has been known more than once to treat a dozen of the rabble with drams and strong beer. His sober apology for such absurdities was, that in his walk of the drama it was necessary that he should know life, from the prince to the beggar, in order to represent them as occasion might require.

THE CHILDREN OF THESPIA.

The heroes and heroines of the sock and buskin, are often called by the general and favourite appellation of the "Children of Thespis;" a few years ago, the term was literally applicable, when children from the nursery seemed alone to bear

"The scenic triumph and the loud applause;
The robe of purple, and the people's gaze."

The first of these juvenile Roscüs, was Master Betty, who made his debut before a London audience, at Covent Garden Theatre, on the 1st of December 1804; and after performing a host of tragic characters at fifty, and a hundred, guineas per night, retired from the stage (for some time at least) with an ample fortune, when he had barely entered his teens. [See *Anecdotes of Youth*.]

The success of Master Betty, if it did not raise juvenile emulation, at least excited the cupidity of parents, and a host of nursing Richards, and pigmy Macbeths, were preparing to feed the public rage for infant actors, when the mania received a fatal check.

In November, 1805, a Miss Mudie, called "The Theatrical Phenomenon," a child apparently about eight years of age, but with a figure remarkably diminutive, even for her years, who had, in the preceding season, played the first rate comic characters at Birmingham, Liverpool, Dublin, and other theatres, made her debut at Covent Garden, as Miss Peggy, in the "Country Girl." She repeated the words correctly, and her performance, as an infant, was sur-

prising ; but as an infant, the illusion was completely lost. In the first scene, the sense of the house was good naturedly expressed ; for when Moody promised "to send her back into the country," the audience expressed their concurrence by loud applause.

In the succeeding scenes, when Miss Peggy came to be talked of as a *wife*, as a *mistress*, as an object of love and jealousy, the scene became so ridiculous, that loud hissing and laughing ensued. The little child was also contrasted with the fine person of Miss Brunton, now Countess of Craven, who, in the character of Alithea, wore a plume of three upright ostrich feathers on her head, constituting altogether a figure of nearly seven feet high. When Peggy was with her guardian, Mr. Murray, who was not very tall, he was obliged to stoop to lay his hand on her head ; to bend himself double to kiss her ; and where she had to lay hold of his neckcloth to coax and pat his cheek, he was obliged to go almost on all fours. In the third act, Miss Peggy is seen walking in the Park, dressed in boy's clothes, when, instead of appearing a young man who ought to be "shown the town," she looked shorter than before, and even too little to be safely put into jacket and trowsers. Yet Mr. Brunton, as her lover Belville, pursues her, and is transported to find her under this disguise, while Mr. Murray, her pretended husband, is thrown into an agony of despair, at the idea of another man taking her by the hand.

The absurdity was too great to be endured ; and there was a burst of censure from all parts of the house. At last Mr. Charles Kemble, as Harcourt, exclaimed, "Let me introduce you, nephew ; you

should know each other ; *you are very like, and of the same age.*" It was all over after this ; for the whole effect was so out of nature, so truly ludicrous, that the audience soon decided against Miss Mudie, and endeavoured to stop the play. The child, who was certainly no infant in assurance, and whose energy was not in the least damped by the marked disapprobation of the house, now walked to the front of the stage, with great confidence, though not without some signs of indignation, and said, " Ladies and gentlemen, I have done nothing to offend you ; and as for those who are sent here to hiss me, I will be much obliged to you to turn them out."

This bold speech, from such a baby, astonished the audience ! some laughed, some hissed, others called *off off*, and many applauded. A loud cry for the manager succeeded, when the first tragedian of his day, Mr. Kemble, appeared to supplicate that the child might be allowed to finish the play ; the audience, however, were inexorable ; the part of Miss Peggy was transferred to a young lady, whose age corresponded with the character, and Miss Mudie was withdrawn.

DRURY LANE THEATRE.

In the early part of the seventeenth century, there was a theatre in Drury Lane, which was sometimes called the Phoenix, and sometimes the Cock Pit. Mr. Malone says, it had originally been a Cock Pit, and was built or rebuilt not very long before the year 1617, in which year we learn, from Camden's Annals of King James I., that it was pulled down by the

mob, on the 4th of March, 1617. "*Theatrum Ludionum nuper erectum in Drury Lane á furente multitudine diruitur, et apparatus dilacerator.*" It was sometimes called the Phoenix, from that fabulous bird being its sign. How soon the demolished theatre was rebuilt, is uncertain; but the first play in print, expressly said to have been acted in Drury Lane, is "*The Wedding,*" by James Shirley, printed in 1629, from which time, until the silencing the theatre by the Puritans, a regular series of dramas acted there may be produced.

In 1658, Sir William Davenant took possession of it, and performed such pieces as the times would permit, until the restoration, when regular dramas were resumed; but this house being found ill-adapted for the use to which it was appropriated, a more convenient one was erected. In January, 1671, it was entirely destroyed by fire. After this accident, it was rebuilt, and opened in March, 1674; but the population of London, at this period, or the taste of the times, appearing insufficient to maintain two theatres, the two companies, in Lincoln's Inn and Drury Lane, united, and both the patents came into the hands of Mr. Rich, who having miscondacted himself in the management, was deprived of it by the Lord Chamberlain in 1709; from which time the Drury Lane company ceased to act under the authority of either of the patents granted by King Charles II.

In the first year of the reign of George the First, a licence was granted to Sir Richard Steele for his life; and three years afterwards, to establish a company, which, under his own management and that of Wilks, Booth, and Cibber, continued to act with

great success at Drury Lane, until the deaths of the two former, and the secession of the latter threw the property of the theatre, in the year 1733, into other hands. In 1747, the successful management of Messrs. Garrick and Lacy commenced, which continued until the year 1776, when Mr. Garrick sold his interest in the theatre for £35,000, and Mr. Sheridan, Mr. Linley, and Dr. Ford, became the new proprietors.

On the 4th of June, 1791, the old Drury Lane Theatre finally closed, it having been determined to take it down and rebuild a more commodious house on its site. Mr. Holland was appointed the architect; and he constructed it on an immense and magnificent plan, rendering it capable of holding 3611 persons, which would produce a sum of £826. 6s. The new theatre was opened on the 21st of April, 1794, with the tragedy of "Macbeth," and the farce of *The Virgin Unmasked*. Mr. Kemble spoke a prologue written by General Fitzpatrick; and Miss Farren, afterwards Countess of Derby, spoke an epilogue written by George Colman the Younger; in which the following bold defiance to an element which afterwards destroyed this magnificent building, was given.

"Our pile is rock, more durable than brass;
Our decorations, gossamer and gas;
Weighty, yet airy in effect our plan;
Solid, tho' light, like a vain Alderman.
'Blow winds, come wreck;' in ages yet unborn,
'Our castle's strength shall laugh a siege to scorn.'
The very ravages of fire we scout,
For we have wherewithal to put it out;

In ample reservoirs, our firm reliance,
Whose streams set conflagrations at defiance.
Panic alone avoid, let none begin it ;
Should the flames spread, sit still, there's nothing in it,
We'll undertake to drown you in half a minute.
Behold ! obedient to the prompter's bell,
Our tide shall flow, and real waters swell ;
No river of meand'ring pasteboard made,
No gentle tingling of a tin cascade !
No brook of broad cloth shall be set in motion ;
No ships be wreck'd upon a wooden ocean.
But the pure element its course shall hold,
Rush on the scene, and o'er the stage be roll'd,
Consume the scenes, your safety still is certain,
Presto ! for proof, let down the Iron Curtain."

The curtain was then drawn up, and showed a fine river on the stage, filled from the reservoir on the roof of the theatre ; a bridge was thrown over it, and a man rowed a boat under the arch, the orchestra playing "The Jolly Young Waterman." An iron curtain was then lowered, which divided the stage from the audience, and several men came forward, and struck it with sledge hammers, to convince the audience that it was iron, and that in case of fire, the actors and the scenery only would be burnt. The concluding scene was a view of Shakespeare's monument, under his mulberry tree, surrounded by a group of his own characters, with the tragic and comic muses.

On the 24th of February, 1809; this splendid theatre was entirely destroyed by fire ; and in 1811, the present noble fabric was erected, and opened to the public. It is rather less than "Old Drury," but is calculated to hold 2810 persons.

COVENT GARDEN THEATRE.

In 1733, the Theatre Royal Covent Garden was first erected ; and Mr. Rich, whose company had been performing in the old building in Portugal Street, Lincoln's Inn Fields, removed to it. He continued to manage the theatre until his death in 1761, when the business devolved on his son-in-law, Mr. Beard. Seven years afterwards, Mr. Harris purchased the theatre from the executors of Mr. Rich, for the sum of £60,000 ; an enterprise which in a young man who had not then attained his one and twentieth year, was looked upon as bold and extraordinary. In the hands of this gentleman, and those of his son, the principal proprietorship and management of Covent Garden Theatre have since continued.

One of those calamities which have so often been fatal to similar establishments, befel this theatre at the commencement of its winter season, in 1808 ; for on the 26th of September, in that year, a fire broke out in the buildings, which was so fierce and rapid in its course, that in less than three hours the whole of the interior was destroyed. The loss of property was of course immense ; but the most melancholy part of the catastrophe, was the destruction of about twenty lives, by the unexpected falling in of the Apollo Room, near the Piazza door.

Measures were immediately concerted for erecting a new theatre, under the direction of Mr. Robert Smirke, the architect ; the first stone of which was laid by his present majesty, then Prince of Wales, on the 31st of January in 1809, as Grand Master of

the Free Masons of Great Britain, attended by the Grand Lodge in ample form.

On the 18th of September, 1809, the New Theatre Royal Covent Garden was opened, having arisen from the ground, as it were by magic, like the palace of Aladdin, in the short space of nine months.

As a singular instance of the change that has taken place in theatrical property, it may be mentioned, that the Rose Theatre in Southwark, built by Philip Henslowe, in 1592, only cost the sum of £103. 2s. 7d. The erection of Covent Garden Theatre in 1809, cost *one hundred and fifty thousand pounds.*

KING'S THEATRE, HAYMARKET.

The theatre in the Haymarket was originally built by means of a subscription of thirty persons of quality, of £100 each, raised through the influence and exertions of Sir John Vanburgh. On the first stone of this theatre was inscribed the words, "Little Whig," as a compliment to a celebrated beauty, Lady Sunderland, second daughter of the Duke of Marlborough, the toast and pride of that party. On the 9th of April, 1705, it was opened with an Italian opera, but which did not meet with the success that was expected from it. In a few months, it was let to Mr. Owen M'Swiny, a mere adventurer, without property, who entered upon his undertaking in 1706, at the rate of five pounds for every acting day, but not to exceed £700 in the year.

In 1720, a fund of £50,000, of which King George the First contributed £1000, was raised by subscription for the regular support of this theatre, which was

put under the direction of a governor and directors, and called the *Academy of Music*. From this period, the Opera continued to flourish under the direction of various managers, until the year 1789, when it, and several houses, were destroyed by fire. It was immediately rebuilt on a scale of great magnificence, and was, in 1816, sold by public auction for the sum of £71,150.

This theatre consists of four principal tiers of boxes, and in each tier are forty-three boxes, making altogether one hundred and seventy-two, of which sixty-eight are private and distinct property till 1825. The subscription for the seasons 1814-1815, 1815-1816, was fixed at 310 guineas for each of the subscription boxes in the three lower tiers, which are eighty in number. In the second tier up stairs, there are twenty-four reserved for the establishment, which have been let at £200. There are also twenty-five boxes in the tier adjoining the gallery, which have been let at £100 each, the season. The money received for the admission to the pit and gallery, and the money arising from letting the theatre, has always been considerable. The exterior of the King's Theatre, which was long in an unfinished state, has recently been completed in a very splendid manner.

HAYMARKET THEATRE.

This house, so long and so favourably known to the public by the appellation of "The Little Theatre in the Haymarket," was built in 1720, by a Mr. Potter, merely on speculation, and relying on its being occasionally hired for dramatic exhibitions. It was for

some years occupied in the summer by virtue of licences from the Lord Chamberlain, until July, 1766, when it was advanced to the dignity of a Theatre Royal. The patent was granted to Mr. Foote, who immediately pulled the old house down, and rebuilt it in the course of the year; when he opened it in May, 1767. The theatre continued under the successful management of Mr. Foote, until 1779, when he transferred it to George Colman the Elder, who in the first season introduced to a London audience four performers of distinguished merit, Miss Farren, Mr. Henderson, Mr. Edwin, and Young Bannister.

On the death of his father in 1794, George Colman the Younger succeeded to the patent, by whom, in conjunction with other proprietors, it continued to be managed until very recently. The theatre erected by Foote has been taken down, and a new one more splendid and convenient erected nearly on the same site.

THE LYCEUM.

It has often been said, and there is perhaps some truth in the assertion, that the English are not a musical people; for although the Italian Opera is popular among the nobility, and the operatic performances at the winter theatres are as attractive as any other species of drama, yet the national music is neglected, and a theatre erected for the patriotic purpose of performing English operas only, has not met with that patronage which such an object, or the spirited conduct of its manager, has deserved.

The Lyceum Theatre, or English Opera House,

was opened on the 26th of June, 1809, under a licence granted by the Lord Chamberlain to Mr. Samuel James Arnold. The performances were at first exclusively English operas; but in order to suit the public taste, they have since been varied. Reduced to a very brief season by the winter theatres continuing open nearly seven months in the year, the manager has difficulties to encounter, with which it requires no ordinary degree of talent and exertion to contend.

MINOR THEATRES.

Among those places of dramatic amusement which in contra-distinction to the theatres royal, are termed minor theatres, the *Surrey* is entitled to the first rank, from its size, the nature of its performances, and the talents of its manager, Mr. Thomas Dibdin. It was formerly called, "The Royal Circus," and was erected about the year 1779, in favour of a Mr. Hughes, a ridingmaster, who, in conjunction with the elder Charles Dibdin, conducted it for some time with considerable success, as a place for the exhibition of ballets, pantomimes, and horsemanship. In 1805, this theatre was destroyed by fire; but has been rebuilt in a tasteful manner. It is now devoted to burlettas and melodramas, which approach the precincts of tragedy, comedy, and farce, as near as the law will allow.

Astley's Theatre, one of the most popular of the minor theatres, is principally devoted to equestrian melodramas, horsemanship, and other gymnastic exercises.

The *Adelphi Theatre*, which was formerly known by the modest title of the *Sans Pareil*, is appropriated to entertainments similar to those at the *Surrey*.

The *Royalty Theatre*, in Wellclose Square, was built in 1787, by Mr. John Palmer, under the idea, that the justices of the Tower Hamlets were empowered by the royalty of that fortress, to licence the performance of plays; it proved, however, to be very different, for after the first night, when it opened with the comedy of "As you like it," and "Miss in her Teens," were performed for a public charity, the theatre immediately closed, and the entertainments afterwards exhibited were burlettas, dances, and pantomimes. The proprietors of the *Theatres Royal* opposed this theatre with all their force; and even when it was re-opened for musical and pantomimical performances, an information was laid against Mr. Delpini, for only crying out "Roast Beef," whilst acting the part of the Clown, in a pantomime; and two magistrates were fined £100 each, and rendered incapable of acting in the commission of the peace, for having discharged Mr. Bannister when informed against as a *vagabond*.

Sadler's Wells Theatre was for many years one of those places of amusement, which no countryman, who came to London, would omit to visit. The principal source of attraction was the "real water," which generally concluded the end of the performances. The public taste seems, in this respect, to have undergone some change, as the aquatic scenes are now seldom exhibited. Burlettas and pantomimes now predominate.

The *Olympic Theatre* was built by Mr. Astley, proprietor of the Amphitheatre; and since rebuilt by Mr. Elliston, who conducted it until he became the lessee of Drury Lane Theatre. Broad farcical burlettas

and extravaganzas, are the usual entertainments at this theatre.

The *Coburg Theatre*, erected in 1817, is one of the most elegant in London; here spectacle and show reign triumphant.

The *West London Theatre*, called also the *Tottenham*, and the *Regency Theatre*, is the smallest of those places devoted to the drama; and being of too humble pretensions to excite jealousy, is permitted to play tragedy, comedy, or farce, in as legitimate a manner as the company is capable of doing.

SHERIDAN.

In no country has comedy had so ample a field as in Great Britain, owing to the freedom of its government, and the extent and variety of its intercourse with foreign nations. Humour, as Dr. Blair observes, is, in a great measure, the peculiar province of the English theatre; hence, no comedy has presented such a strength and variety of character as the English. Though England can boast a host of comic writers, excellent in the respective lines they have adopted, yet to combine the strongest and most brilliant wit, with the chastest propriety; to display the justest and most characterizing humour, without descending into grossness of idea or expression; to give the comic force of the English character, and steer clear of its incidental improprieties, was reserved for Richard Brinsley Sheridan,

The first dramatic effort of Mr. Sheridan, was the comedy of "*The Rivals*," which was produced when the author was only twenty-two years of age. On

the first night's performance, it met with considerable disapprobation, on account of the imperfect conception of the character of Sir Lucius O'Trigger, by Mr. Lee Lewis, who was, however, an excellent actor. It was soon after brought forward with great success, and is one of the few modern comedies that still keep possession of the stage. Mr. Lynch, who succeeded to the character of Sir Lucius O'Trigger, played it so much to the satisfaction of the author, that he wrote a farce for his benefit, entitled, "St. Patrick's Day."

The opera of "The Duenna," was Mr. Sheridan's third dramatic effort; an opera which, though less general and comprehensive in its satire than the "Beggar's Opera," is superior to it in brilliant wit, in distinctiveness, and discrimination of characters, and in appositeness of sentiment and language.

Mr. Sheridan afterwards converted Sir John Vanburgh's "Relapse," into a pleasing comedy, called, the "Trip to Scarborough;" and in 1777, produced his masterpiece, and the masterpiece of the age—"The School for Scandal," which of all comedies is the most popular. The copy of this play was lost, after the first night's representation, and all the performers in it were summoned together early the next day, in order, by the assistance of their parts, to prepare another prompter's book.

The "Camp," a farce, and the "Critic, or a Tragedy Rehearsed," a burlesque too well known and too much admired to require remark, followed; and such were the vagaries of real genius, that Mr. Sheridan is said not only to have written the pantomime of "Robinson Crusoe," but also on one

night, in consequence of the unavoidable absence of Mr. Grinfaldi, to have personated Harlequin Friday himself.

But of all the dramatic productions of Mr. Sheridan, the play of "Pizarro," altered from Kotzebue, was the most lucrative; the author having received no less a sum than three thousand pounds for it! It is said, but whether the report has any better authority than Green Room gossip seems questionable, that the last two scenes were not written when the curtain drew up for the commencement, and that Mr. Sheridan actually wrote them during the progress of the earlier part of the play.

THE COLMANS.

The modern drama has been largely indebted to the two Colmans, father and son. The elder Colman was manager of the Covent Garden Theatre for seven years; and of the Little Theatre in the Haymarket for a period of seventeen years, during which period he contributed several comedies of sterling merit. Mr. Colman has been censured for not having read Mrs. Inchbald's comedy of "I'll tell you what," when first sent to him; the fact is, that he admired modest merit, and seldom attended to the five act productions of anonymous writers, which generally proved the vain attempts of soaring authors; but delighted in encouraging young beginners, who, like himself, began with pieces of one and two acts.

George Colman, the younger, son of the preceding, was intended for the bar; but being a "chip of the old block," as his father announced him in a pro-

logue to his first play, quitted the law for the muses. As a dramatist, he has been nearly as prolific, and quite as successful as his father. Several of his comedies and farces are very popular. On the death of his father, his majesty transferred the patent of the Haymarket Theatre to him, and he discharged the duties of manager with zeal and alacrity towards the public, and liberality towards authors and actors.

THE DIBDINS.

Genius is very rarely hereditary; in the case of the Colmans and the Dibdins, it may however be said to have been so. Charles Dibdin, to whom the army, the navy, and the whole nation were so deeply indebted for his Tyrtæan strains, as well as for his multifarious compositions, calculated to inspire a love of country, and a zeal to protect it in a time of imminent danger, exhibited a remarkable precocity of intellect. At sixteen years of age, he brought out an opera at Covent Garden Theatre, called "The Shepherd's Wedding," written and composed by himself. Forty-six other dramas of various descriptions, with about a dozen other literary productions, and several hundred songs, many of which are the best in the English language, record the talents of Mr. Dibdin, and the disgraceful neglect with which he was treated by his ungrateful country; for although he enjoyed a pension from government of £200 a year for a few years, yet on a change of administration, this was taken from him, and the man who deserved a civic crown, was left, admired it is true, but neglected in his old age.

Thomas Dibdin, son of the preceding, and present proprietor of the Surrey Theatre, has not inaptly been called the *Lopez de Vega* of the age. He is said to have written upwards of one hundred and forty pieces, all of which have been performed with success at the Metropolitan Theatres; several of these are still favourites at the Theatres Royal, and the others have kept their station as long on the minor stages as the thirst for novelty always manifested at these establishments would permit. The "Heart of Mid Lothian," modestly called a melodrama, but which possesses all the pathos and deep wrought interest of tragedy, was acted at the Surrey Theatre upwards of a hundred nights; and a burlesque, entitled "Don Giovanni," was represented double that number of times. Mr. T. Dibdin is remarkable for the rapidity with which he writes. The "Heart of Mid Lothian" was written and produced in ten days; and it is said that "Don Giovanni" did not cost the author so many hours, having been written one night after leaving the King's Theatre, when the serious opera of that name was performed, and put in rehearsal the following day.

Mr. Charles Dibdin, the second son of the British Lyric Poet of the same name, is second only to his brother in genius and industry. He has written several pieces for the winter theatres, and was manager of Sadler's Wells for many years, during which period he produced some novelty every week.

COOKE.

Few actors were more popular in their day, than George Frederic Cooke, whose very errors excited an

additional interest to behold him in his favourite characters. Mr. Cooke was an instance of the advantage of an actor undergoing stage discipline in the country, before he assumes the highest walk of the drama on the Metropolitan boards. He played in London, was unnoticed, and then went the round of the country theatres. Twenty years afterwards, he returned to town, a theatrical star of the first magnitude.

Mr. Cooke used to say, that the highest compliment he ever received on the stage, was at York, when he pourtrayed the base duplicity of Iago, so forcibly, that he was hissed amidst cries of "What a villain!" Criticism might, perhaps, doubt that this was a just conception of the character, for if the villainy of Iago was so obvious, Othello must have been the weakest of men to be deceived by him, and yet Shakespeare describes him as "a man not easily jealous, but being wrought upon." Be this as it may, Cooke's Iago was always considered as an unrivalled performance.

JOHN PHILIP KEMBLE.

Although Mr. Kemble, as a tragedian, stood long in the highest rank of his profession, and in classical characters was "the noblest Roman of them all," yet there was another point of view in which he rendered more essential service to the stage, than he did even by his histrionic talents, namely, the general improvement of the English theatre in propriety of costume. In the time of Garrick, Macbeth appeared in a court dress, black silk stockings, and a

tye wig; but when Mr. Kemble made his first appearance in the character, he made the noble Thane dress more in the costume of his country. Other alterations were also made in this play; the high crowned hats and laced aprons of the witches, were properly discarded; they were represented as preternatural beings, adopting no human garb, and distinguished only by the fellness of their purposes, and the fatality of their delusions.

Extensive as the range of characters was, in which Mr. Kemble shone for many years on the stage, yet they were not sufficient for his ambition. He once had it in contemplation to play Macheath in the "Beggars Opera," and actually got Inledon to give him some instructions in singing; and he played Charles Surface, in the "School for Scandal," in defiance of the advice of his best friends, until rallied out of it by one of them, who observed to him, "Mr. Kemble, you have long given us Charles's martyrdom, when shall we have his restoration."

MR. KEAN.

"The drama's days seem'd almost on the wane,
When KEAN burst forth, and made them bright again."

Frequent and various have been the revolutions in the dramatic world, during the last half century. Scarcely twelve years have elapsed since the London Theatres were seen basking in the sunshine of popular favour, supported and adorned by men of real genius and first rate talent; but from the year 1811, until the spring of 1814, when Mr. Kean added

another bright star to the dramatic hemisphere, the stage was deteriorating, and ruin—in-avoidable ruin, seemed rapidly approaching. It was at this period that Mr. Kean burst upon the public, and was not only the means of preserving one of the winter theatres, but of restoring it to the proud pre-eminence which it had so justly enjoyed in the days of his great predecessor.

It is a singular fact, that while Mr. Kean's splendid talents were buried in the country, he was engaged for the Olympic Theatre by Mr. Elliston, at a very trifling salary ; but that gentleman not opening his theatre in time, left Mr. Kean still at the provincial theatres, thus casting away "a pearl richer than all his tribe ;" that pearl has now literally become not only "a pearl of great price," but of great value to Mr. Elliston.

Mr. Kean's first appearance at Drury Lane Theatre, was in the character of Shylock ; a performance of which a poetical critic observes thus elegantly :

"They who have seen him when with vengeance ripe
He views Antonio, as he whets his knife,
Must ever feel, when thinking of that part,
The life blood stagnate chilly round the heart :
There was a murderous smile upon his cheek,
And from his eye some devil seem'd to speak ;
In triumph there, demoniac like he stood,
As tho' his soul could drink his victim's blood."

Mr. Kean has since played the principal characters in nearly all the tragedies which keep possession of the stage, as well as in other plays ; but his Othello, Richard the Third, and Sir Giles Overreach, are al-

lowed to be his most finished performances. Although it is acknowledged that Mr. Kean has a most expressive countenance, and "an eye like Mars to threaten and command," yet objections have been made to his figure and his voice. To such it may be only necessary to adopt the language of Churchill, that

-----"When perfections of the mind break forth,
Humour's chaste sallies, judgment's solid worth ;
When the pure genuine flame, by Nature taught,
Springs into sense, and ev'ry action's thought,
Before such merit all objections fly ;
Pritchard's genteel, and KEAN is six feet high."

To splendid talents, Mr. Kean adds private worth and benevolence ; he has often been known to leave town, and go, at his own expense, a distance of fifty or a hundred miles, to play for the benefit of some less fortunate actor ; and in his country excursions, has been remarkable for his liberality and beneficence. In his summer tour in 1818, he met with an old theatrical acquaintance in very distressed circumstances. The child of this person played the youngest prince to Kean's Richard the Third, and *after it had been smothered*, by order of the bloody Gloucester, he took an opportunity to slip ten guineas into its hand as a present for the father.

MRS. SIDDONS.

"Form'd for the tragic scene, to grace the stage,
With rival excellence of love and rage ;
Mistress of each soft art, with matchless skill
To turn and wind the passions as she will ;

To melt the heart with sympathetic woe,
Awake the sigh, and teach the tear to flow ;
To put on frenzy's wild distracted glare,
And freeze the soul with horror and despair ;
With just desert enroll'd in endless fame,
Conscious of worth superior, SIDDONS came."

Although some difference of opinion exists as to the relative merits of male tragedians, yet, by common consent, Mrs. Siddons is allowed to be the greatest actress that ever trod the British stage. This lady, who is a sister of Mr. Kemble, first became a candidate for public favour as a singer ; but she soon abandoned the operatic line, for the most sublime department of the drama—tragedy. It was on the 12th of October, 1782, that Mrs. Siddons first appeared at Drury Lane Theatre, in the character of Isabella. The excellence of her performance was universally acknowledged and applauded ; but the surest test of its merit was in the sympathy of the audience, which was not only evinced by tears, but such was the "cunning of the scene," that several ladies actually fainted. Her fame was at once established as the first tragedian in Europe ; and the numerous characters which she successively added to that of Isabella, fully justified the first decision of the public. Testimonials of her transcendent talents were poured in from all quarters ; and the gentlemen of the bar subscribed a purse of one hundred guineas, which was presented by Mr. (afterwards Sir Arthur) Pigott and Mr. Fielding, accompanied by a very polite letter, expressing their high admiration of her talents.

From the period of Mrs. Siddons's first appearance, to her quitting the stage, she had "no rival near her

throne ;" nor did she wait till her powers were impaired, for though advanced in years, retired in the full blaze of popularity.

Not many years before her retirement, this celebrated actress went down to Bath, to play a few of her favourite characters. One morning coming from rehearsal, she called in at a shop to purchase some article of dress. Wholly absorbed in the part she was to perform, whilst the shopman was displaying his muslins, &c., Mrs. S. took one in her hand, and fixing her eyes full on the man, exclaimed in a solemn voice, " Did ye say, sir, this would wash ?" The poor fellow, in great alarm, began to think the intellects of his customer were not right ; but Mrs. Siddons, recalled to recollection by his astonishment, with a smile, apologized for her absence of mind, and repeated the question in a voice better suited to the occasion.



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THE
PERCY ANECDOTES

ORIGINAL AND SELECT



SHOLTO AND REUBEN PERCY

BROTHERS OF THE BENEDICTINE MONASTERY

MONT BENER.



LONDON.

PRINTED FOR **T. ROYS**, LUDGATE HILL.

1822.

TO

WILLIAM CROTCH, MUS. D.

PRINCIPAL OF THE ROYAL ACADEMY OF MUSIC,

ETC. ETC. ETC.

THESE

Anecdotes of Music

ARE

RESPECTFULLY INSCRIBED,

BY

HIS MOST OBEDIENT

AND MOST HUMBLE SERVANTS,

*Thos Percy
Rudolf Percy*

THE
Perry Anecdotes.

ANECDOTES OF MUSIC.

“SANS la musique un Etat ne peut subsister.”

MOLIERE.

MUSIC OF THE ANCIENTS.

MUSIC, like all other arts, has been progressive, and its improvements may be traced through a period of more than three thousand years. Being common to all ages and nations, neither its invention nor refinement can, with propriety, be attributed to any single individual. The Hermes or Mercury of the Egyptians, surnamed Trismegistus, or *thrice illustrious*, who was, according to Sir Isaac Newton, the secretary of Osiris, is, however, commonly celebrated as the inventor of music.

From the accounts of Diodorus Siculus, and of Plato, there is reason to suppose, that in very ancient times, the study of music in Egypt was confined to the priesthood, who used it only in religious and solemn ceremonies. It was esteemed sacred, and

forbidden to be employed on light or common occasions ; and all innovation in it was strictly prohibited.

It is to be regretted that there are no traces by which we can form an accurate judgment of the style or relative excellence of this very ancient music. It is, unhappily, not with music in this respect, as with ancient sculpture and poetry, of which we have so many noble monuments remaining ; for there is not even a single piece of musical composition existing, by which we can form a certain judgment of the degree of excellence to which the musicians of old had attained. The earliest Egyptian musical instrument of which we have any record, is that on the *gugliarotta* at Rome, one of the obelisks brought from Egypt, and said to have been erected by Sesostris, at Heliopolis, about four hundred years before the siege of Troy. This curious relic of antiquity, which is a musical instrument of two strings, with a neck, resembles much the *calascione* still used in the kingdom of Naples, and proves that the Egyptians, at a very early period of their history, had advanced to a considerable degree of excellence in the cultivation of the arts ; indeed there is ample evidence, that at a time when the world was involved in savage ignorance, the Egyptians were possessed of musical instruments capable of much variety of expression.

We learn from Holy Scripture, that in Laban's time instrumental music was much in use in the country where he dwelt, that is, in Mesopotamia ; since, among the other reproaches which he makes to his son-in-law, Jacob, he complains, that by his preci-

pitate flight he had put it out of his power to conduct him and his family "with mirth and with songs, with tabret and with harp." The son of Sirach, in giving directions to the master of a banquet as to his behaviour, desires him, amongst other things, "to hinder not the music;" and to this he adds, "a concert of music in a banquet of wine, is as a signet of carbuncle set in gold; as a signet of emerald set in a work of gold, so is the melody of music with pleasant wine." In speaking in the praise of Josias, he says, "the remembrance of Josias is like the composition of the perfume, that is made by the art of the apothecary; it is sweet as honey in all mouths; and as music in a banquet of wine." Here we have a pleasing recollection, illustrated by a comparison with the gratification of three of the senses. Ossian, on an occasion a little different, makes use of the last comparison, but in an inverted order, when he says, "The music of Caryl is like the memory of joys that are past, pleasing and mournful to the soul."

The Hebrew instruments of music were principally those of percussion; so that on that account, as well as the harshness of the language, the music must have been coarse and noisy. The great number of performers too, whom it was the custom of the Hebrews to collect together, could, with such language and such instruments, produce nothing but clamour and jargon. According to Josephus, there were two hundred thousand musicians at the dedication of the Temple of Solomon.

Music appears to have been interwoven through the whole tissue of religious ceremonies in Palestine.

The priests appear to have been musicians hereditarily, and by office. The prophets accompanied their inspired effusions with music; and every prophet, like the present *improvisatori* of Italy, appears to have been accompanied by a musical instrument.

Vocal and instrumental music constituted a principal part of the funeral ceremonies of the Jews. The pomp and expense on these occasions, were prodigious. The number of flute players in the processions amounted sometimes to several hundreds, and the attendance of the guests continued frequently for thirty days.

It has been imagined, with much appearance of probability, that the occupation of the first poets and musicians of Greece, resembled that of the Celtic and German bards, and the Scalds of Iceland and Scandinavia. They sung their poems in the streets of cities, and in the palaces of princes. They were treated with great respect, and regarded as inspired persons. Such was the employment of Homer. In his poems so justly celebrated, music is always named with rapture; but as no mention is made of instrumental music, unaccompanied with poetry and singing, a considerable share of the poet's praises are to be attributed to the poetry. The instruments most frequently named are the lyre, the flute, and the syrinx. The trumpet does not appear to have been known at the siege of Troy, although it was in use in the days of Homer himself.

The invention of notation and musical characters, marked a distinguished era in the progress of music. There are a diversity of accounts respecting the

person to whom the honour of that invention is due ; but the evidence is strongest in favour of Terpander, a celebrated poet and musician, who flourished 671 years before Christ ; and to whom music is much indebted. Before this valuable discovery, music being entirely traditional, must have depended much on the memory and taste of the performer.

The character of the Grecian music appears to have been noisy and vociferous in the extreme. The trumpet players at the Olympic games used to express an excess of joy when they found their exertions had burst a blood vessel, or done them some other serious injury. Lucian relates of a young flute-player, Harmonides, that on his first public appearance at these games, he began a solo with so violent a blast, in order to *surprise and elevate* the audience, that he breathed his last breath into his flute, and died on the spot.

The musicians of Greece, who performed in public, were of both sexes ; and the beautiful Lamia, who was taken prisoner by Demetrius, and captivated her conqueror, as well as many other females, are mentioned by ancient authors in terms of admiration.

The Romans, like every other people, were, from their first origin as a nation, possessed of a species of music which might be distinguished as their own. It appears to have been rude and coarse, and probably was a variation of the music in use among the Etruscans, and other tribes around them in Italy ; but as soon as they began to open a communication with Greece, from that country, with their arts and philosophy they borrowed also their music and musical instruments.

STRINGED INSTRUMENTS.

The earliest of stringed instruments was the lyre. As it originally existed in Egypt and among the Greeks for several centuries, it consisted of only three strings. We have, in modern music, a specimen of an air by Rousseau, formed on three notes alone—the key note, with its second and third ; and if we may judge from this, very pleasing and powerful effects might have been produced within such a compass. It is uncertain when, or by whom, the fourth string was added ; but the merit of increasing the number to seven, is generally attributed to Terpander, who has also the reputation of having introduced notation into music. Two centuries later, Pythagoras or Simonides added an eighth string. The number was afterwards extended to two octaves ; and Epigonus is said to have used a lyre of forty strings, or rather a harp, as he played without a plectrum. The lyre of eight strings comprehended an octave, corresponding pretty accurately with the notes of our natural scale, beginning with *e*. The key note was *a*, so that the melody appears to have borne usually a minor third, which has been also observed to be the case with the airs of most uncultivated nations.

The ancient modes of tuning the lyre, were totally different from those of modern times ; but it has been a matter of question whether they did not afford a more copious fund of striking, if not of pleasing melodies. In some of them, intervals of about a quarter tone were employed ; but this prac-

tice, on account of its difficulty, was soon abandoned ; a difficulty which is not easily overcome by the most experienced of modern singers, although some great masters have been said to introduce a progression of quarter tones, in pathetic passages, with surprising effect. The tibia of the ancients, as appears evidently from Theophrastus, although not from the misinterpretations of his commentators, and of Pliny, had a reed mouth-piece about three inches long, and, therefore, was more properly a clarinet than a flute ; and the same performer generally played on two at once, and not in unison.

Pollux, in the time of Commodus, describes, under the name of the Tyrrhene pipe, exactly such an organ as is figured by Hawkins, composed of brass tubes, and blown by bellows ; nor does he mention it as a new discovery. It appears from other authors, to have been often furnished with several registers of pipes ; and it is scarcely possible that the performer, who is represented by Julian as having considerable execution, should have been contented without occasionally adding harmony to his melody. That the voice was accompanied by thorough bass on the lyre, is undeniably proved by a passage of Plato : and that the ancients had some knowledge of singing in three parts, is evident from Macrobius. It is indeed strongly denied by Martini and others, that the ancients had any knowledge of counter-point ; nor is it absolutely necessary to suppose a very exquisite and refined skill in the intricacies of composition, to produce all the effects that have, with any probability, been ascribed to the music of the ancients. It is well known, that Rousseau and others have maintained,

that harmony is rather detrimental than advantageous to an interesting melody, in which true music consists; and it may easily be observed, that an absolute solo, whether a passage or a cadence, is universally received, even by cultivated hearers, with more attention and applause than the richest modulations of a powerful harmony.

Whatever may have been the attainments of the ancients in harmonic science, it is certain that among the moderns it remained almost wholly unknown till about the fifteenth century. The foundations of it were laid by Muris, Fairfax, and Bird. Handel, Purcell, and Corelli, afterwards gave it scale, system, and arrangement; and Haydn, to whom the completion of the work was reserved, spread out the edifice to the skies, and environed it with all the delights of melody.

THE ORGAN.

We do not find any mention of an organ before the year 757, when Constantine Cupronymus, Emperor of the East, sent to Pepin, King of France, among other rich presents, a musical machine, which the French writers describe to have been composed of pipes and large tubes of tin, and to have imitated sometimes the roaring of thunder, and sometimes the warbling of a flute. A lady was so affected on first hearing it played on, that she fell into a delirium, and could never afterwards be restored to her reason.

In the reign of the Emperor Julian, these instruments had become so popular, that Ammianus Marcellinus complains that they occasioned the study of the sciences to be abandoned.

THE HARPSICHORD

Neither the name of the harpsichord, nor that of the spinet, of which it is manifestly but an improvement, occurs in the writings of any of the monkish musicians, who wrote after Guido, the inventor of the modern method of notation. As little is there any notice taken of it by Chancer, who seems to have occasionally mentioned all the various instruments in use in his time. Gower, indeed, speaks of an instrument called the citole, in these verses :

“ He taught her, till she was certeyne,
Of harp, *citole*, and of ciote,
With many a tune, and many a note.”

CONFESSIO AMANTIS.

And by an ancient list of the domestic establishment of Edward III., it appears that he had in his service a musician called a cyteller or cysteller. This citole (from *citolla*, a little chest) Sir John Hawkins supposes to have been “ an instrument resembling a box, with strings on the top or belly, which, by the application of the *tastatura*, or key board, borrowed from the organ and sacks, became a spinet.” Of the harpsichord, however properly so called, the earliest description of it which has been yet met with, occurs in the *Musurgia* of Ottomanis Luscinus, published at Strazburgh in 1536.

INVENTOR OF THE MODERN SCALE.

Although there is scarcely a work on music which does not make mention of Guido Areteinus as the reformer of the ancient scale of music, and the inventor of the new method of notation, founded on the adaptation of the syllables *ut, re, mi, fa, sol, la*, from a hymn of St. John the Baptist; yet, by a kind of fatality very difficult to account for, his memory lives almost solely in his inventions. He was a native of Arezzo, a city in Tuscany, and having been taught the practice of music in his youth, and probably retained as a chorister in the service of the Benedictine monastery founded in that city, he became a monk professed, and a brother of the order of St. Benedict. In this retirement he seems to have devoted himself to the study of music, particularly the system of the ancients, and above all, to reform their method of notation. The difficulties that attended the instruction of youth in the church offices were so great, that, as he himself says, ten years were generally consumed barely in acquiring a knowledge of the plain song; and this consideration induced him to labour after some amendment, some method that might facilitate instruction, and enable those employed in the choral office to perform the duties of it in a correct and decent manner. If we may credit those legendary accounts that are extant in monkish manuscripts, we should believe he was actually assisted in his pious intention by immediate communication from heaven. Some speak of the invention of the syllables as the effect of inspiration; and Guido

himself seems to have been of the same opinion, by his saying it was revealed to him by the Lord, or, as some interpret his words, in a dream. Graver historians say, that being at vespers in the chapel of his monastery, it happened that one of the offices appointed for that day was the above-mentioned hymn to St. John the Baptist, which commences with these lines :

*Ut queant laxis, Resonare fibris,
Mira gestorum, Famula tuorum,
Solvi polluti, Labii reatum.*

SANCTI JOHANNIS.

"We must suppose," says Sir John Hawkins, "that the converting of the tetrachords into hexachords, had previously been the subject of frequent contemplation with Guido, and a method of discriminating the tones and semi-tones was the only thing wanting to complete his invention. During the performance of the above hymn, he remarked the iteration of the words, and the frequent returns of *ut, re, mi, fa, sol, la* ; he observed likewise a dissimilarity between the closeness of the syllable *mi*, and the broad open sound of *fa*, which he thought could not fail to impress upon the mind an idea of their congruity, and immediately conceived a thought of applying these six syllables to his new formed hexachord. Struck with the discovery, he retired to his study, and having perfected his system, began to introduce it into practice."

The persons to whom Guido first communicated his invention, were the brethren of his own monastery, from whom it met with but a cold reception.

In an epistle from him to his friend Michael, a monk of Pomposa, he ascribes this to what was undoubtedly its true cause, envy ; however, his interest with the abbot, and his employment in the chapel, gave him an opportunity of trying the efficacy of this method on the boys who were trained up for the choral service, and it exceeded his most sanguine expectations.

The fame of Guido's invention spread quickly abroad, and no sooner was it known than generally followed. We are told by Kircher, that Hirmannus, Bishop of Hamburg, and Elvericus, Bishop of Onasburgh, made use of it ; and, by the author of the *Histoire Litteraire de la France*, that it was received in that country, and taught in all the monasteries in the kingdom. It is certain that the reputation of his great skill in music had excited in the Pope a desire to see and converse with him ; of which, and of his going to Rome for that purpose, and the reception he met with from the Pontiff, Guido has himself given a circumstantial account, in the Epistle to his friend Michael, before mentioned.

The particulars of this relation are very curious, and as we have his own authority, there is no room to doubt the truth of it. It seems that John XX., or, as some writers compute, the nineteenth Pope of that name, having heard of the fame of Guido's school, and conceiving a desire to see him, sent three messengers to invite him to Rome. Upon their arrival, it was resolved by the brethren of the monastery, that he should go thither, attended by Grimaldo the Abbot, and Peter the chief of the canons of the church of Arezzo. Arriving at Rome, he was presented to the holy father, and by him received with

great kindness. The Pope had several conversations with him, in all of which he interrogated him as to his knowledge in music ; and, upon sight of an antiphonary which Guido had brought with him, marked with the syllables according to his new invention, the Pope looked on it as a kind of prodigy, and ruminating on the doctrines delivered by Guido, would not stir from his seat till he had learned perfectly to sing off a verse ; upon which he declared that he could not have believed the efficacy of the method, if he had not been convinced by the experiment he had himself made of it. The Pope would have detained him at Rome, but labouring under a bodily disorder, and fearing an injury to his health from the air of the place, and the heats of the summer, which was then approaching, Guido left that city upon a promise to revisit it, and to explain more at large to his holiness, the principles of his new system. On his return homewards, he made a visit to the Abbot of Pomposa, who was very earnest to have Guido settle in the monastery of that place ; to which invitation, it seems, he yielded, being, as he says, “ desirous of rendering so great a monastery still more famous by his studies there.”

EARLY EFFECTS OF MUSIC.

The Greeks tell us, that Orpheus and Amphion drew the wild beasts after them, made the trees and stones dance to the tune of their harps, and brought them together in such a manner as to form a regular wall, and enclose a great city. Stripped of its fable, this story, according to general interpretation, signifies

that they subdued the savage dispositions of a barbarous people, who lived in caves, woods, and deserts, and by representing to them in their songs, the advantages of society, persuaded them to build cities, and form a community. It is certain, that there is no temper so fierce or brutish, but what music, if properly applied, can soften and civilize; and the history of the ancients, long after it had ceased to consist of fable, abounds in instances which show that the art, even when in its infancy, has produced some very extraordinary effects. Tyrteus, the Spartan poet, by certain verses which he sung to the accompaniment of flutes, so enflamed the courage of his countrymen, that they achieved a great victory over the Messenians, to whom they had submitted in several previous conflicts. Timotheus, with his flute, could move the passions of Alexander as he pleased; inspiring him at one moment with the greatest fury, and soothing him the next into a state the most gentle and placid. Pythagoras instructed a woman, by the power of music, to arrest the fury of a young man who came to set her house on fire; and his disciple, Empedocles, employed his lyre with success, to prevent another from murdering his father, when the sword was unsheathed for that purpose. The fierceness of Achilles was allayed by playing on the harp, on which account Homer gives him nothing else out of the spoils of Eëtion. Damon, with the same instrument, quieted wild and drinking youths; and Asclepiades, in a similar manner, brought back seditious multitudes to temper and reason.

Music is reported to have been also efficacious in removing several dangerous diseases. Picus Miran-

dalo, observes, in explanation of its being appropriate to such an end, that music moves the spirits to act upon the soul and the body. Theophrastus, in his essay on Enthusiasm, reports many cures performed on this principle.

It is certain, that the Thebans used the pipe for the cure of many disorders, which Galen called, *Super loco affecto tibia cavere*. So Zenocrates is said to have cured several madmen, and among others, Sarpander and Arion.

THE RICH HARPER.

A rich man of Tarentum once took it into his head to distinguish himself at the Pythian games. Not having strength enough to shine as a wrestler, nor agility enough for running, he chose to be considered as a musical candidate. He made his appearance at Delphos, dressed in cloth of gold, with a crown, in the shape of a laurel, the leaves of which were of gold, adorned with the finest emeralds. His harp exhibited a proportionable grandeur; it was loaded with jewels, and decorated with figures of Orpheus, Apollo, and the Muses. The splendour of his appearance drew all eyes upon him, and every one expected something wonderful, from one who had taken such pains to attract their notice. How great was their disappointment, when, on the magnificent harper's attempting to exert his powers, his voice and instrument both equally failed him, and all his efforts produced only the most jarring discords! Shouts of laughter rent the assembly, and the judges of the game whipped him out of the theatre, covered with

confusion. The next candidate was one Eupolus of Elis. Although he was meanly dressed, and his harp was but of homely fabric, he drew forth sounds from it which charmed and delighted the whole assembly, and he was universally pronounced worthy of the prize. After receiving the laurel, Eupolus is said to have thus addressed his Tarentine competitor : " You came crowned with gold and jewels, because you were rich ; I, because I am poor, am only rewarded with laurel. But I am well satisfied. With that laurel I have the applause of all Greece, while your crown serves only to make you ridiculed and despised."

THE FIDLER NERO.

Nero was a striking instance that music has not *always* that humanizing effect, which is generally ascribed to it. He was passionately devoted to the art, and held public contentions for superiority, with the most celebrated professors of it in Greece and Rome. The solicitude with which this detestable tyrant cultivated his vocal powers, is curious, and seems to throw some light on the practices of singers in ancient times. He used to lie on his back with a thin plate of lead on his stomach ; he took frequent emetics and cathartics, abstained from all kinds of fruit, and from such meats as were held to be prejudicial to singing. Apprehensive of injuring his voice, he, at length, desisted from haranguing the soldiery and the senate ; and after his return from Greece, he established an officer to regulate his tones in speaking.

WRATH OF AMURATH SUBDUED.

Sultan Amurath, a prince, notorious for his cruelty, laid siege to Bagdad, and on taking it, gave orders for putting thirty thousand Persians to death, notwithstanding they had submitted and laid down their arms. Among the number of the victims, was a musician, who entreated the officer to whom the execution of the sultan's orders was entrusted, to spare him for a moment, while he might speak to the author of the dreadful decree. The officer consented, and he was brought before Amurath, who permitted him to exhibit a specimen of his art. Like the musician in Homer, he took up a kind of psaltry, which resembles a lyre, and has six strings on each side, and accompanied it with his voice. He sung the capture of Bagdad, and the triumph of Amurath. The pathetic tones and exulting sounds which he drew from the instrument, joined to the alternate plaintiveness and boldness of his strains, rendered the prince unable to restrain the softer emotions of his soul. He even suffered him to proceed, until overpowered with harmony, he melted into tears of pity, and repented of his cruelty. In consideration of the musician's abilities, he not only directed his people to spare those among the prisoners who yet remained alive, but also to give them instant liberty.

ASSASSINS CHARMED FROM THEIR PURPOSE.

Alexander Stradella, who flourished about the middle of the seventeenth century, was a fine singer, and an excellent performer on the harp. Having gained the affections of a young lady of rank, named Hortensia, they agreed to elope together. On discovering the lady's flight, the Venetian nobleman, under whose care she had been, had recourse to the usual methods of the country, for obtaining satisfaction for real or supposed injuries. He dispatched two assassins, with instructions to murder both Stradella and the lady, wherever they should be found, giving them a sum of money in hand, and making them the promise of a larger sum if they succeeded in the attempt. Having arrived at Naples, they were informed that the persons of whom they were in pursuit, were at Rome, where the lady passed as Stradella's wife. On this intelligence they wrote to their employer, requesting letters of recommendation to the Venetian ambassador at Rome, in order to secure an asylum to which they could fly as soon as the deed was perpetrated. Having received these letters, they made the best of their way to Rome. On their arrival, they were informed, that on the evening of the succeeding day, Stradella was to give an Oratorio in the church of San Giovanni Latorano. They attended the performance, determined to follow the composer and his mistress out of the church, and seizing a convenient opportunity, to strike the fatal blow. The music soon afterwards commenced ; but so affecting was the im-

pression which it made upon them, that, long before it was concluded, they were seized with remorse, and reflected with horror on depriving a man of life who could give to his auditors so much delight as they had felt. In short, they were entirely turned from their purpose, and determined, instead of taking away his life, to exert all their efforts to preserve it. They waited his coming out of church, and, after first thanking him for the pleasure they had received from hearing his music, informed him of the sanguinary errand on which they had been sent, and concluded by earnestly advising that he and the lady should depart immediately from Rome, promising that they would forego the remainder of the reward, and would deceive their employer, by making him believe they had quitted that city on the morning of their arrival.

HARP OF THE NORTH.

The harp was the favourite musical instrument among the Britons and other northern nations, during the middle ages, as is evident from their laws, and from every passage in their history, in which there is the least allusion to music. By the laws of Wales, a harp was one of the three things that were necessary to constitute a gentleman, that is, a freeman; and no person could pretend to that title, unless he had one of these favourite instruments, and could play upon it.

In the same laws, to prevent slaves from pretending to be gentlemen, it was expressly forbidden to teach, or to permit them to play upon the harp; and none but the king, the king's musicians, and

gentlemen, were allowed to have harps in their possession. A gentleman's harp was not liable to be seized for debt ; because the want of it would have degraded him from his rank, and reduced him to a slave.

The harp was in no less estimation and universal use among the Saxons and Danes ; those who played upon this instrument, were declared gentlemen by law ; their persons were esteemed inviolable, and secured from injuries by very severe penalties ; they were readily admitted into the highest company, and treated with distinguished marks of respect wherever they appeared.

SCOTTISH MUSIC.

James the First of Scotland, whose youth was spent in captivity in England, is now generally regarded as the inventor of that exquisite style of music, for which Scotland is so justly celebrated and admired. He is said by all our ancient chroniclers, to have been eminently skilled in music ; Walter Bower assures us, that he "excelled all mankind in the art, both vocal and instrumental." The first writer who speaks of him as the father of Scottish music, is Tassoni, an Italian writer, who flourished above a century after the death of James. "We may reckon," he says, "among us moderns, James, King of Scotland, who not only composed many sacred pieces of vocal music, but also of himself invented a new kind of music, plaintive and melancholy, different from all others, in which he has been imitated by Carlo Gessualdo, Prince of Venosa,

who, in our age, has improved music with new and admirable inventions (*Pensieri Diversi*, lib. 10)." From this statement it is clear, that at the time Tassoni wrote, James had the traditional reputation of being the inventor of "a new kind of music;" and in representing that music as of a character "plaintive and melancholy, different from all others," it must be allowed, that the Italian author has described it by those features, which are most distinctly characteristic of by far the greater part of the popular airs of Scotland.

It was at one time a commonly received opinion, that Rizzio, the minion of Queen Mary, had imparted to Scottish music, those charms which have gained for it such general acceptance throughout the world; but this idea has long since been exploded. It does not appear that Rizzio was even a composer of any kind; he was a good fourth in a concert, but nothing more.

A strong resemblance has been observed between the music of the Welsh, the Irish, and the Scots, and yet they are all very distinguishable from one another. There is a remarkable difference of character even between the music of the north and the south of Scotland. The northern is generally martial, for the most part melancholy, and bears a strong resemblance to the Irish; the southern is pastoral and amorous, with such an air of tender melancholy, as love and solitude in a wild romantic country are apt to inspire.

Bower, who wrote in 1444-9, gives an account of the state of music in his time, and declares it as the opinion of many, that the Scottish music excelled

that of the Irish; and the historian, John Major, who flourished about the latter end of the fifteenth century, asserts, that the musicians of Scotland were as perfect as those of England, although not so numerous. "The Highlanders," says he, "*lyra utuntur, cujus chordas ex ære, et non ex intestinis animalium faciunt, in qua dulcissime modulantur.*"

In the families of the feudal chiefs, or heads of clans, in those times, the bard was a considerable personage, who, on festivals, or other solemn occasions, used to sing or rehearse the splendid actions of the ancestors of the family, accompanying his voice with the sweet sounds of the harp. At this time, too, there were itinerant or strolling minstrels, performers of the harp, who went about the country from place to place, reciting heroic ballads, and other popular episodes. To these sylvan minstrels we are perhaps indebted for the preservation of many fine old melodies.

The church music in Scotland, previous to the reformation, was of a highly respectable order. From some of the choral service books which survived the fury of the reformers, it appears to have consisted entirely of harmonic compositions, of from four to eight parts, all in strict counter-point. Though deficient in air, such pieces were perfectly suited to the solemnities of religious adoration, and when performed by a full choir of voices, accompanied by the organ, must have had a very solemn and impressive effect.

After the reformation, it became a practice with the Scots clergy, to adapt their enthusiastic rhapsodies to the tunes of the common songs, of which

they, for the most part, preserved a few lines at the beginning. About the year 1590, a collection of these pieces was printed at Edinburgh by Andrew Hart, under the title of "A compendious book of godly and spiritual Sanges, collectit out of sundrie parts of the Scripture, with sundrie of uther Ballats, changed out of prophaine Sanges, for avoiding of sinne," &c. From this book we quote a specimen, being the first three verses of one of these godly songs, which certainly afford a curious specimen of the devotional exercises of the times.

" John come kiss me now,
John come kiss me now,
John come kiss me by and by,
And mak na mair adow.

The Lord thy God I am,
That (John) does thee call,
John represents man
By grace celestial.

My prophets call, my preachers cry,
John come kiss me now,
John come kiss me by and by,
And mak na mair adow."

A writer of later date, one William Geddes, minister of Wick, who published in 1683 a collection of hymns under the title of "The Saint's Recreation," alluding to these pious travesties, offers the following ingenious defence of them: "I cannot omit," says he, "to obviate an objection which may be raised by some inconsiderate persons, which is this: 'O!' say they, 'we remember some of

these airs or tunes were sung here before with amorous sonnets.' To this I answer, first, that in this practice I have the precedent of some of the most pious, grave, and zealous divines of the kingdom, who, to very good purpose, have composed godly songs to the tunes of such old songs as these, *The Bonny Broom, I'll never leave thee ; We'll all go pull the Hadder ;* and such like ; and yet without any challenge or disparagement. Secondly, it is alleged by some, and that not without some colour of reason, that many of our ayres or tunes are made by good angels, but the letter or lines of our songs by devils. We choose the part angelical, and leave the diabolical. Thirdly, it is as possible and probable that those vain profane men who composed these amorous naughty sonnets, have surreptitiously borrowed those grave sweet tunes from former spiritual hymns and songs ; and why may we not again challenge our own, plead for restitution, and bring back to the right owner ; applying those grave airs again to a divine and spiritual subject ?"

Many fine Scots airs are to be found in the well known collection of songs, by Tom D'Urfey, entitled, "*Pills to Purge Melancholy,*" published in the year 1702 ; nor do they seem to have suffered much, if any thing, by their passing through the hands of those English masters, who were concerned in the editing of that work.

" COLD AND RAW."

The old Scotch tune of "*Cold and Raw,*" was much admired by Queen Mary, the consort of King

William ; and she is said to have once given great offence to Purcell, by requesting to have it sung to her when he was present. Her majesty resolving to have a concert one evening, had sent to Mr. Gostling, then one of the chapel, and afterwards Sub-dean of St. Paul's, to Mrs. Arabella Hunt, and to Purcell, with her commands to attend her. Mr. Gostling and Mrs. Hunt sung several compositions of Purcell, who accompanied them on the harpsichord ; at length the queen beginning to grow tired, asked Mrs. Hunt if she could not sing the old Scots ballad, " Cold and Raw ? " Mrs. Hunt answered, yes, and sung it to her lute. Purcell sat all the while at the harpsichord, unemployed, and not a little nettled at the queen's preference of a vulgar ballad to his music. Observing, however, how much the queen was delighted with the tune, he determined that she should hear it upon another occasion ; and, accordingly, in the next birth-day song, viz. that for the year 1692, he composed an air to the words,

" May her bright example chace
Vice in troops out of the land ; "

the base whereof is the tune of " Cold and Raw." It will be found printed in the second volume of the *Orpheus Britannicus*, and is note for note the same with the Scots tune.

NATURE, AND FRENCH SINGING.

A young Greek lady being brought from her own country to Paris, was, soon after her arrival, carried

to the Opera by some French ladies, who supposed that, as she had never heard any European music, she would be in raptures with it; but, contrary to their expectations, she declared that the singing only reminded her of the hideous howlings of the Calmuc Tartars; and as to the machinery, which it was thought would afford her great amusement, she declared her dislike of many parts of it, and was particularly scandalized by what she called the impious and wicked imitation of God's thunder. Soon after this experiment, she went to Venice, where another was made upon her uncorrupted ears, at an Italian Opera, in which the famous Gizziello sung, at whose performance she was quite dissolved in pleasure, and was ever after passionately fond of Italian music.

A similar experiment was tried on a native of the newly discovered island of Otaheite, called Putavia, who had been brought to Paris by M. Bougainville. "I wish," said a correspondent of Dr. Burney's, "you had been there, to have observed with me what a strange impression the French Opera made upon him. As soon as he returned to his lodgings, he mimicked what he had heard in the most natural and ridiculous manner imaginable; this he would repeat only when he was in good humour; but as it was just before his departure that I saw him, he was melancholy, and would not dance, however entreated. I proposed to send for music, and one of the servants was ordered to play on his bad fiddle just without the door of the room. Upon hearing this, Putavia suddenly sprang up, and seizing two of the candle-

sticks, placed them on the floor, and danced his own country dance. After this, he gave the company a specimen of the French Opera ; which was the most natural and admirable parody I have ever heard, and accompanied with all its proper gestures. I wished at this time to try the power of Italian music upon him, but there was no opportunity ; for how could it be properly executed at Paris ?”

TOM D'URFEY,

Mr. Addison, in a paper in the Guardian, No. 67, after exhibiting a lively portrait of the celebrated Tom d'Urfev, whom he is pleased to call his old friend and contemporary, says, addressing himself to the ladies, that he had often made their grandmothers merry with his strains ; and that his sonnets had perhaps lulled asleep many a toast among the ladies then living, when she lay in her cradle. D'Urfev was not merely a great writer of songs ; for though labouring under an impediment in his speech, yet having a tolerable voice, he frequently sung his own songs at public feasts and meetings, and not seldom in the presence of King Charles II., who laying aside all state and reserve, would lean on his shoulder, and look over the paper. One of his “ Pills to Purge Melancholy,” is thus entitled : “ Advice to the City ; a famous Song, set to a tune of Signor Opdar, so remarkable, that I had the honour to sing it with King Charles at Windsor, he holding one part of the paper with me.” This “ Advice,” is the well-known song beginning,

“ Remember, ye Whigs, what was formerly done.”

Nothing distinguished D’Urfey’s songs more than the uncouthness and irregularity of the metre in which they are written ; the modern Pindaric odes, which are humorously resembled to a comb with the teeth broken by frequent use, are nothing to them. Besides that, he was able to set English words to Italian airs, as in the instance of “ Blouzabella, my buxom Doxy,” which he made to the air of Bononcini, beginning,

“ Pastorella che tra le selvei.”

He had the art of jumbling long and short quantities so dexterously together, that order resulted from confusion. Of this happy talent he has given us various specimens, in adapting songs to tunes composed in such measures, as scarcely any instrument but the drum could express ; and, to be even with the musicians for giving him so much trouble, he composed songs in metres so broken and intricate, that few could be found that were able to suit them with musical notes. It is said, that he once challenged Purcell to set to music such a song as he should write, and gave him that well-known ballad, “ One long Whitsun holiday ;” which cost the latter more pains to fit with a tune, than the composition of his “ Te Deum.”

Tom, at least in the early part of his life, was a Tory by principle, and never let slip an opportunity of representing his adversaries, the Whigs, in the most contemptible light. Mr. Addison says, that the song of “ Joy to great Cæsar,” gave them such a

blow, as they were never able to recover during the reign of King Charles II.

This song is set to a tune called "Farinel's Ground." Divisions were made upon it by some English master; it became a favourite tune; and D'Urfey set words to it, in which he execrates the Papists, and their attempts to disturb the peace of the kingdom. Farinelli was a Papist; a circumstance which gave occasion for a shrewd remark of Mr. Addison, that his friend Tom had made use of Italian tunes and sonatas, for promoting the Protestant interest; and turned a considerable part of the Pope's music against himself.

MUSIC AND POLITICS.

Dr. Wise, the musician, being requested to subscribe his name to a petition against an expected prorogation of Parliament in the reign of Charles II., wittily answered, "No, gentlemen, it is not my business to meddle with state affairs; *but I'll set a tune to it, if you please.*"

EFFECTS OF MUSIC ON ANIMALS.

A captain of the regiment of Navarre, being confined in prison for having spoken too freely of Louvois, the French minister, he begged leave of the governor to send for his lute to soften his confinement. After four days playing, he was greatly astonished to see the mice come out of their holes, and the spiders descend from their webs, and form a circle around him, as if to listen

to him with the more attention. He was at first so struck with the sight, that he dropped his lute, when the whole of his strange auditory instantly retired quietly into their lodgings. On resuming the instrument, spiders and mice again crept forth, and listened; and every day they increased in numbers, till at last there would be upwards of a hundred of these musical amateurs collected together. As the presence of such gentry was not at all times, however, equally agreeable, the officer procured from one of the gaolers a cat, which he shut up in a cage when he had no objections to see company, and set loose when he preferred to be alone; thus converting into a pleasant sort of comedy, the passion of his mute associates for music.

"I long doubted the truth of this story," says Sir John Hawkins, "but it was confirmed to me by Mr. P., attendant of the Duchess of V., a man of merit and probity, who played upon several instruments with the utmost excellence. He told me that being at —, he went up into the chamber to refresh himself till supper time; he had not played a quarter of an hour, when he saw several spiders descend from the ceiling, who came and ranged themselves about the table to hear him play; at which he was greatly surprised; but this did not interrupt him, being willing to see the end of so singular an occurrence. They remained on the table till somebody came to tell him supper was ready; when having ceased to play, he told me these insects mounted to their webs, to which he would suffer no injury to be done. It was a diversion with which he often entertained himself out of curiosity."

A still more incontestible proof of the power of music over animals, is furnished by a gentleman in the East India Company's service, who, in a letter from Patna, near Bengal, dated in 1788, speaking of the travelling Faquirs, who wander about the country, says : " One of them called a few days ago at my house, who had a beautiful large snake in a basket, which he made to rise up, and dance to the tune of a pipe on which he played. My out-houses and farm-yard being much infested with snakes, who destroyed my poultry, and even my cattle, one of my servants asked the man if he could pipe these snakes out of their holes, and catch them? He answered in the affirmative; and being conducted to a place where a snake had been seen, he began to play on his pipe; in a short time the snake came dancing to him, and was caught. He then tried again, and had not continued five minutes, when an immense large Coune Capelle, the most venomous kind of serpent, popped his head out of a hole in the room; when the man saw it, he approached nearer, and piped more vehemently, until the snake was more than half out, and ready to dart up at him; he then piped in the one hand only, and advanced the other under the snake, as it was raising itself to make a spring. When the snake sprung at him, he dexterously seized it by the tail, and held it fast until my servants despatched it. In the space of an hour, the Faquir caught five very venomous snakes close about my house."

CLAUDE DE JEUNE.

Claude de Jeune, when at the wedding of the Duc de Joyeuse, in 1581, caused a spirited air to be sung, which so animated a gentleman present, that he clapped his hand upon his sword, and said it was impossible for him to refrain from fighting the first person he met; upon this, Le Jeune caused another air to be performed, of a more soothing kind, which soon restored him to his natural good humour.

"THINK OF THY SERVANT."

Josquin, a celebrated composer, was appointed master of the chapel to Louis XII. of France, who promised him a benefice, but, contrary to his usual custom, forgot him. Josquin, after suffering great inconvenience from the shortness of his majesty's memory, ventured, by a singular expedient, publicly to remind him of his promise, without giving offence. Being commanded to compose a motet for the chapel royal, he chose part of the 119th Psalm, beginning, "Oh, think of thy servant as concerning thy word," which he set in so supplicating and exquisite a manner, that it was universally admired, particularly by the king, who was not only charmed with the music, but felt the force of the words so effectually, that he soon after granted his petition, by conferring on him the promised appointment.

SONG OF BIRDS.

Birds in a wild state, do not commonly sing above ten weeks in the year, and it is the male birds alone which sing. Buffon, and some other naturalists, ascribe their singing to a desire of pleasing their mates during the period of incubation; but however agreeable to the fancy this theory may be, it cannot be reconciled with many known facts. No reason can be suggested why such an instinct, if it exists, should not be common to the whole feathered tribe, and yet by far the greater part of birds do not sing at all. Neither among those who do sing is the exercise of their vocal powers confined to periods of joy alone. Thus the nightingale oft

“sings
Her sorrows through the night, and on the bough,
Sole sitting, still at every dying fall
Takes up again her lamentable strain
Of winding woe; till wide around the woods
Sigh to her song, and with her wail resound.”

THOMSON.

To the human mind it seems as if few things were more calculated to silence the voice of song than the loss of liberty; yet the most vocal of birds appear to be little affected by it. An experienced catcher of nightingales assured Mr. Daines Barrington, that he has known these birds, on the instant they were caught, begin to *jerk* (an expression used to denote the short bursts of singing birds when they contend with each other); and he showed one which had

only been a few hours in a cage, and was yet in a full roar of song. Nor has even the prospect of death itself, the power to subdue this vocal propensity. A bird which was on the point of perishing by a fire in the house where it was caged, sung till it was rescued ; and another, which was unhappily starved to death, burst into an ecstasy of song just before it expired.

The continuance of the singing power in birds, when confined in a cage, is still more conclusive against the supposition of its arising from attention to their mates. It can be no inducement of this sort which makes them sing nearly the whole year round, even during the inclemency of winter. Mr. Barrington ascribes it, with great appearance of truth, to their having always plenty of food, and to the emulation inspired by the warblings of other birds confined in the same house, or stationed within hearing.

Most people who have not attended to the notes of birds, suppose that those of every species sing exactly the same notes and passages ; but although there is certainly a general resemblance, many material variations may be discovered by a skilful ear ; thus the London birdcatchers prefer the song of the Kentish goldfinches, and that of the Essex chaffinches ; and the Surrey nightingales to those of Middlesex. These differences in the song of birds of the same species, cannot perhaps be compared to any thing more apposite than the varieties of provincial dialects.

The nightingale seems to have been almost universally fixed upon as the most capital of singing birds

One reason for this preference may be, that it sings in the night; hence Shakespeare says,

“ The nightingale if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.”

But independently of this adventitious recommendation, the nightingale may, on other grounds, boldly challenge a superiority to all other birds. In the first place, it is infinitely more mellow in its tone than any other bird; while it can at the same time, by a proper exertion of its musical powers, be excessively brilliant. Mr. Barrington had one, that when it sung its whole song round, displayed sixteen different beginnings and closes, while the intermediate notes were commonly altered in their succession with such judgment, as to produce a most pleasing variety. Most other singing birds have not above four or five changes. It is not, however, in tone and variety alone that the nightingale excels; “ It sings,” says Mr. Barrington, “ (if I may so express myself) with superior judgment and taste. I have commonly observed that my nightingale began softly, like the ancient orators, reserving its breath to swell certain notes, which by this means had a most astonishing effect, and which eludes all verbal description. I have, indeed, taken down certain passages which may be reduced to our musical intervals; but though, by these means, one may form an idea of some of the notes used, yet it is impossible to give their comparative durations in point of musical time, upon which the whole effect must depend. I once procured a very capital player on the flute to execute the notes which

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Kircher has engraved in his *Musurgia*, as being used by the nightingale, when, from want of not being able to settle their comparative duration, it was almost impossible to observe any traces of the nightingale's song." The last point of superiority in the nightingale, which deserves notice, is the length to which it can prolong its notes. Mr. Barrington has observed his bird continue its song for not less than twenty seconds at a time, and whenever respiration became necessary, it was taken, he assures us, with as much judgment as by an opera singer.

The bird which approaches nearest to the excellence of the nightingale in all respects, is the sky lark. It would perhaps be more on an equality with it, did it not partake so much of the nature of the American mocking bird. The sky lark, even after it has become perfect in its parent note, will catch the note of any other bird which hangs near it. For this reason, bird-fanciers often place the sky lark next one which has not been long caught, in order, as they term it, to keep the caged sky lark *honest*.

Almost all travellers agree that the harmony of the groves of Europe is superior to that of the other parts of the globe. The Poet of the Seasons, in noticing this superiority in the European birds, regards it as a sort of compensation for their great inferiority in point of gaudy plumage. The canary, which ranks so high among our caged singing birds, forms no exception to this remark. Few persons who keep canary birds are perhaps aware that they sing chiefly either the tit lark or nightingale notes; their plumage is of a foreign clime, but their music is altogether European. When imported directly from the Ca-

nary islands, they have seldom any song at all; nor until they have the advantage of a Tyrolese education, have they the least chance of rising into estimation as singers. It is not, however, by importation that the breed is now kept up. Most of those canary birds which are brought over into England from the Continent, have been educated by parents, the progenitors of which were instructed by nightingales. The traffic in these birds makes a small article of commerce; the chief place for breeding them is Inspruck and its environs, whence they are sent to every part of Europe. In Mr. Barrington's time, there were four Tyrolese who generally brought over to England sixteen hundred every year; and though they carried them on their backs a thousand miles, as well as paid a duty of £20 on the whole number, they made a handsome profit by selling them at five shillings a piece.

BIRD RECORDING.

The first attempt of birds to sing, is termed by the bird catchers, *recording*; a phrase probably derived from a musical instrument formerly used in England, called a *recorder*. They sometimes begin to record when they are not a month old. This first essay does not seem to have the least rudiments of the future song; but as the bird grows older and stronger, one may begin to perceive what the nestling is aiming at. Whilst the scholar is thus endeavouring to form his song, at every passage which he is sure of, he commonly raises his tone, but drops it again when he comes to a part which exceeds his

powers; just as a singer raises his voice, when he not only recollects certain parts of a tune with precision, but knows that he can execute them. What the nestling is not thus thoroughly master of, he hurries over, lowering his tone as if he did not wish to be heard, and could not yet satisfy himself. At the end of ten or eleven months, the bird is commonly able to execute every part of his song; which once attained, continues ever after the same.

From numerous experiments which have been made, it would appear, that notes in birds are no more innate than language is in man; and that what nestlings *record*, or learn, depends entirely upon the master under whom "they are bred," as far as their organs will enable them to imitate the sounds which they have first an opportunity of hearing. Mr. D. Barrington educated a young linnet under a vengolina, an African bird, which sings better than any of those that are not European, except the American mocking bird; and the linnet imitated its African preceptor so exactly, without any mixture of the linnet song, that it was impossible to distinguish the one from the other.

QUEEN ELIZABETH.

Queen Elizabeth was very partial to music; indeed she is said to have been a great player, and to have amused herself with the lute, the virginals, and the violin. She was also particularly careful to have the royal chapel furnished with the best singing boys that could be procured in the kingdom.

even by an extension of the royal prerogative, very discordant to modern feelings of the liberty of the subject. In Sir Hans Sloane's collection of MSS. in the British Museum, No. 87, there is a royal warrant of her majesty, authorizing Thomas Gyles, Master of the children of the Cathedral Church of Sr. Paul, "to take up such apt and meet children as are most fit to be instructed and framed in the art and science of music and singing, as may be had and found out within any place of this our realm of England and Wales; to be, by his education and bringing up, made meet and liable to serve us in that behalf when our pleasure is to call them." And the said Thomas Gyles was authorized, with his deputy or deputies, "to take up in any cathedral or collegiate church, and in every other place or places of this our realm of England and Wales, such child or children as he or they, or any of them, shall find and like of; and the same child or children, by virtue hereof, for the use and service aforesaid, with them or any of them, to bring away without any contradictions, stay, or interruptions to the contrary."

KING OF THE MINSTRELS.

Every trade and occupation in France had, formerly, a superior Coryphæus, who was dignified with the title of King. The mercers, joiners, barbers, shoemakers, and even chimney sweeps, had their particular monarch, until exactions and tyranny by degrees occasioned the annihilation of this mock royalty. The minstrels, more tenacious and exact

observers of ancient usages, have been the last to preserve this precious image of antiquity.

It is not known who was the first sovereign of the minstrels, whose power extends to the utmost limits of the kingdom ; but it is recorded, that after the death of Constantine, a famous fidler of the seventeenth century, the crown passed in 1630, to Dumanoir I. ; afterwards to Dumanoir II., who, by a voluntary abdication, occasioned an interregnum in 1685. This monarchy had been so long agitated and torn by foreign and domestic broils, that Louis XIV. declared it should not be revived. The dancing masters, assisted by their chief, had been pleading for fifty years against the vile artizans who dishonoured their professions, by lavishing their talents unworthily at ale-houses ; and insisted on having a string of their lyre cut off, in order to reduce it to its ancient form of a rebec with three strings.

No community was ever more disunited by discords and tumults ; every court of justice rang with the noise of their divisions, and their quarrels enriched the law, whilst they impoverished themselves. The interregnum which followed the abdication of Dumanoir II., lasted from 1685 to 1741, when Guignon, remarkable for the velocity of his fingers and bow on the violin, aspiring to royalty, the king honoured him with the minstrel crown ; but this election stimulating him to the assumption of those prerogatives which formerly belonged to his high station, he had his rights to defend against an army of lawyers employed by musicians, particularly organists, who obtained a complete victory over

him. The office was at length abolished by an edict of the king in 1773.

MUSICAL MIMICRY.

It is related of a gentleman who resided in London some years ago, that he possessed such extraordinary musical talents, that he could play upon two violins at one time, and imitate the French horn, clarionet, organ, and trumpets, in so astonishing a manner, as to make them appear a whole band, with the sound of different people singing at the same time. The pieces of music which he played were principally from Handel's oratorios. His imitative faculty was not confined to musical instruments. He could imitate a carpenter sawing and planing wood, the mail coach horn, a clap of thunder, a fly buzzing about a window, a flock of sheep with dogs after them, a sky-rocket going off, the tearing of a piece of cloth, the bagpipes, and the hurdy gurdy. He generally finished his performance with the representation of beating a dog out of the room, which was accounted the most difficult, and, at the same time, the most natural imitation of all.

FARINELLI.

When the celebrated Italian singer, Farinelli, attended his first private rehearsal in England in 1734, Lord Cowper, who was then the principal manager of the Opera, observing that the band did

not follow him, but were all staring with wonder, desired them to be more attentive. They all confessed that they were unable to keep pace with him, having been not only disabled by astonishment, but overpowered by his talents.

Of all the excellences of Farinelli, there was none in which he so far surpassed all other singers, and astonished the public, as in the swell of his voice ; which, by the natural formation of his lungs, and artificial economy of breath, he was able to protract to such a length, as to excite incredulity even in those who heard him. Some persons actually imagined that he had the latent help of some instrument by which the tone was continued, while he renewed his powers by respiration.

When Farinelli first visited the court of Philip V. King of Spain, where he became afterwards so great a favourite, that monarch was labouring under a total dejection of spirits, which rendered him incapable of attending council, or transacting the affairs of state ; and had the still more singular effect of making him refuse to be shaved. The queen, who had in vain tried every common expedient that was likely to contribute to his recovery, determined that an experiment should be made of the effects of music upon the king, who was extremely sensible to its charms. Her majesty contrived that there should be a concert in a room adjoining to the king's apartment, in which Farinelli, who had never as yet performed before the king, should sing one of his most captivating songs. Philip appeared at first surprised, then moved ; and at the end of the second air, called for Farinelli into the royal apartment,

loaded him with compliments and caresses, asked him how he could sufficiently reward such talents, and assured him that he could refuse him nothing. Farinelli, as previously instructed, only begged that his majesty would permit his attendants to shave and dress him, and that he would endeavour to appear in council as usual. From this moment the king's disease abated; and the singer had, ere long, all the honour of effecting a complete cure. By singing to his majesty every evening, his favour increased to such a degree, that he was regarded as first minister; but what is still more extraordinary, instead of being intoxicated or giddy with his elevation, Farinelli, never forgetting that he was a musician, behaved to the Spanish nobles about the court with such humility and propriety, that instead of envying his favour, they honoured him with their esteem and confidence.

With the successor of Philip, Farinelli had the good fortune to be equally a favourite; but on the accession of Charles III., a great reverse took place. From the moment he ascended the Spanish throne, he never would suffer any Italian opera to be performed, either at Madrid or Aranjuez. Some of the grandees spoke to his majesty in favour of Farinelli, and were so generous as to recommend him as a truly honest man, who had never abused the confidence of their former masters, but constantly employed his credit to do all the good that was in his power. His majesty owned that all this was very well; but would, on no account, hear of his remaining in Spain. He was pleased, however, to order him a pension of two thousand doubloons.

To some person who, after the departure of Farinelli, asked the king if he ever intended to order an opera for the diversion of the queen, who loved music ? he sternly replied, *Ni agora ni nunca ;* " Neither now nor ever."

Among many instances which are recorded of Farinelli's benevolence of disposition while resident at the court of Spain, there is perhaps none which gives a better insight into his character, than one of which his tailor was the hero. Having ordered a superb suit of clothes for a gala at court, the tailor brought it home, and he asked him for his bill. " I have made no bill, sir," says the tailor, " nor shall I ever make one ; but instead of money, I have to beg a favour. I know that what I ask is inestimable, and a gift worthy of a monarch ; but since I have had the honour to work for a person of whom every one speaks with rapture, all the payment I shall ever require will be a song." Farinelli tried in vain to prevail on the tailor to take his money. At length, after a long debate, giving way to the humble entreaties of the trembling tradesman, and flattered perhaps more by the singularity of the adventure than by all the applause he had hitherto received, he took him into his music-room, and sung to him some of his most brilliant airs, taking pleasure in the astonishment of his ravished hearer ; and the more he seemed surprised and affected, the more Farinelli exerted himself in every species of excellence. When he had done, the tailor, overcome with ecstasy, thanked him in the most rapturous and grateful manner, and prepared to retire. " No," says Farinelli, " I am a little proud ; and it is per-

haps from that circumstance that I have acquired some small degree of superiority over other singers ; I have given way to your weakness ; it is but fair that, in your turn, you should indulge me in mine." And taking out his purse, he insisted on his receiving a sum amounting to nearly double the worth of the suit of clothes.

HANDEL.

Handel, the most sublime musical genius that any age or country has produced, was a native of Halle, in Upper Saxony. Like most eminent musicians, he exhibited a remarkable precocity of talents, [see *Anecdotes of Youth*] so that while boys in general were learning the rudiments of the art, he had entitled himself to the rank of Professor ; and was actually composer to the Opera at Hamburgh, when he was in his fifteenth year.

After passing his early life on the continent, caressed and honoured at every court he visited, Handel fixed himself in England in the year 1712, where he, ere long, attained the very summit of fame by his Oratorios.

In the early part of the reign of George I., a project was formed by the nobility, for erecting a musical academy in the Haymarket, with a view to secure a constant supply of operas, to be composed by Handel, and performed under his direction. There was, however, a strong party against Handel, and in favour of the Italians Buononcini and Attilio, who were composers for the Opera. In 1720, Handel obtained leave to perform his opera of *Radamisto*,

which was received with the most extravagant applause. The crowds and tumults which had attended the performance of his operas at Venice, were hardly equal to those in London. Many ladies, who had forced their way into the house with an impetuosity but ill suited to their rank and sex, actually fainted through the excessive heat and closeness of it. Several gentlemen were turned back, who had offered forty shillings for a seat in the gallery, after having despaired of getting any in the pit or boxes.

The attempt to establish Handel's opera, produced great heats between his partisans, and those of Attilio and Buononcini. The succeeding winter brought this musical disorder to its crisis. In order to terminate all matters in controversy, it was agreed to put them on this fair issue. The several parties concerned were to be jointly employed in making an opera, in which each of them was to take a distinct act. And he who, by the general suffrage, should be allowed to have given the best proofs of his abilities, was to be put into possession of the house. The proposal was accepted, whether from choice or necessity is not certain. The event was answerable to the expectations of Handel's friends. His act was the last, and the superiority of it so very manifest, that there was not the least pretence for any further doubts or disputes. It should be mentioned, that as each made an overture, as well as an act, the affair seemed to be decided even by the overture with which Handel's began. The name of the opera was "Muzio Scaevola."

The management of the Opera was, however, of no pecuniary advantage to Handel; on the contrary, after spending all he had on the concern, he was

compelled to relinquish it. By employing his talents in composing operas for Covent Garden Theatre, he somewhat retrieved his affairs, though his prosperity was soon clouded by an indifference on the part of the public, which made him decide on visiting Dublin.

The conduct of the public on this occasion is happily stigmatized by Pope in his *Dunciad*. He introduces the Italian muse (a lingering attachment to which, was the great obstacle to Handel's success) in the character of a female wanton, who, with mincing steps, languid eye, and fluttering attire, is attended by two singing peers, ever and anon exclaiming,

“O Cara! O Cara! silence all that train,” &c.

The muse proceeds to assert her pretensions; and after a great deal of boasting, thus concludes:

“But soon, ah! soon, rebellion will commence,
If music meanly borrows aid from sense;
Strong in new arms, lo! giant Handel stands,
Like bold Briareus, with an hundred hands;
To stir, to rouse, to shake the soul he comes,
And Jove's own thunders follow Mars's drums.”

The poet then apostrophizing the goddess Dullness, exclaims,

“Arrest him, Empress, or you sleep no more.
She heard, and drove him to the Hibernian shore.”

Handel remained eight or nine months in Ireland, where he extended his fame, and began to repair his

fortune. The "Messiah," now allowed to be the best of all his compositions, was listened to with rapture by the citizens of Dublin, although it had experienced but a cold reception in London. The news of the success of that unparalleled composition in the sister kingdom, opened the ears of the English; and it afterwards gained so rapidly on their esteem, as soon to become, what it well deserved to be, the greatest of their musical favourites.

On Handel's return to London, in the beginning of 1742, as he had relinquished all thoughts of opposing the managers of the Opera, former enmities began to subside; and, when he recommenced his oratorios at Covent Garden, the Lent following, he found a general disposition in the public to countenance and support him. "Sampson" was the first he performed that year, which was not only much applauded by crowded houses in the capital, but was soon disseminated, in single songs, throughout the kingdom.

Ever since the English public were first awakened to a sense of the solemnities of the "Messiah," this great work has been heard in all parts of the kingdom with increasing reverence and delight; it has fed the hungry, clothed the naked, fostered the orphan, and enriched succeeding managers of oratorios, more than any single musical production in this or any other country. This sacred oratorio, as it was first called, on account of the words being wholly composed of genuine texts of scripture, appearing to stand in such high estimation with the public, Handel, actuated by motives of the purest benevolence and humanity, formed the laudable resolution of performing it

annually for the benefit of the Foundling Hospital ; which resolution was constantly put in practice to the end of his life, under his own direction ; and, long after, under that of Mr. Smith and Mr. Stanley. In consequence of these performances, the benefactions to the charity from the years 1749 to 1759, by eleven performances under Handel's own direction, amounted to £6935 0 0

From 1760 to 1768, by eight performances under the conduct of Mr. John

Christian Smith 1332 0 0

From 1769 to 1777, nine performances

under that of Mr. Stanley. 2032 0 0

£10,299 0 0

The organ in the chapel of this hospital was likewise a present from Handel ; and he bequeathed, as a legacy to this charity, a fair copy of the original score of the Messiah.

From the period of his quitting Ireland, he continued his oratorios to the time of his death ; though late in life, like the great poets, Homer and Milton, he was afflicted by blindness ; which, however it might dispirit and embarrass him at other times, had no effect on his nerves or intellects in public, as he continued to play concertos and voluntaries between the parts of his oratorios to the last, with the same vigour of thought and touch, for which he was ever so justly renowned. To see him, however, led to the organ, after this calamity, at upwards of seventy years of age, and then conducted towards the audience, to make his accustomed obeisance, was a

sight so truly afflicting to persons of sensibility, as greatly diminished their pleasure in hearing him perform.

During the oratorio season, he practised almost incessantly ; which must have been the case, or his memory uncommonly retentive. At last, however, he rather chose to trust to his inventive powers, than those of reminiscence ; for giving the band only the skeleton, or ritornels of each movement, he played all the solo parts extempore, while the other instruments left him, *ad libitum*, waiting for a signal of a shake, before they played such fragments of symphony as they found in their books.

Indeed, he not only continued to perform in public, after he was afflicted with blindness, but to *compose* in private ; for we have been assured, that the duet and chorus in "Judas Maccabæus," of

"Sion now his head shall raise,
Tune your harps to songs of praise,"

were dictated to Mr. Smith, by Handel, after the total privation of sight.

The last oratorio at which he attended and performed, was on the 6th of April, and he expired on the 13th, 1759.

Handel being only a musician, was obliged to employ some person to write his operas and oratorios, which accounts for their being so very defective as poetical compositions. One of those versifiers employed by him, once ventured to suggest, in the most respectful manner, that the music he had composed to some lines of his, was quite contrary to the sense of the passage. Instead of taking this friendly

hint as he ought to have done, from one who (although not a Pindar) was at least a better judge of poetry than himself, he looked upon the advice as injurious to his talents, and cried out, with all the violence of affronted pride, "What! you teach me music? The music is good music: confound your words! Here," said he, thrumming his harpsichord, "are my ideas; go and make words to them."

Handel became afterwards the proprietor of the Opera-house, London; and presided at the harpsichord in the orchestra (piano-fortes not being then known). His embellishments were so masterly, that the attention of the audience was frequently diverted from the singing to the accompaniment, to the frequent mortification of the vocal professors. A pompous Italian singer was, on a certain occasion, so chagrined at the marked attention paid to the harpsichord, in preference to his own singing, that he swore, that if ever Handel played him a similar trick, he would jump down upon his instrument, and put a stop to the interruption. Handel, who had a considerable turn for humour, replied: "Oh! oh! you vill jump, vill you? very vell, sare; be so kind, and tell me de night ven you vill jump, and I vill advertishe it in de bills; and I shall get grate dale more money by your jumping, than I shall get by your singing."

When George the Third was a child, he was frequently taken into the music-room at Leicester-house, which belonged to his royal mother, the Princess Dowager of Wales. Handel observing that the little prince was very attentive to his oratorio music, exclaimed, when the prince on one occasion had crept close to the double bass and organ, "Ah! dat litel

prince vill keep ub my music ven I am det and gone." This prophecy was verified—for the king did not relish later compositions ; and Handel's music used to be performed to him by the Queen's band every evening at Windsor Castle, after the usual promenade on the Terrace.

Although he lived much with the great, Handel was no flatterer. He once told a member of the royal family, who asked him how he liked his playing on the violoncello? "Vy, sir, your highness *plays like a prince.*" When the same prince had prevailed on him to hear a minuet of his own composition, which he played himself on the violoncello, Handel heard him out very quietly ; but when the prince told him, that he would call in his band to play it to him, that he might hear the full effect of his composition, Handel could contain himself no longer, and ran out of the room, crying, "Worsher and worsher, upon mine honour."

One Sunday, having attended divine worship at a country church, Handel asked the organist to permit him to play the people out ; to which, with a politeness characteristic of the profession, the organist consented. Handel accordingly sat down to the organ, and began to play in such a masterly manner, as instantly to attract the attention of the whole congregation, who, instead of vacating their seats as usual, remained for a considerable space of time, fixed in silent admiration. The organist began to be impatient (perhaps his wife was waiting dinner); and at length addressing the performer, told him that he was convinced that *he* could not play the people out, and advised him to relinquish the attempt ; which being

done, a few strains in the accustomed manner operated like the reading of the Riot Act.

COMMEMORATION OF HANDEL.

The grandest and most extensive musical exhibition ever witnessed, was that at Westminster Abbey, in honour of Handel, on the centenary of his birth, in the year 1784. The plan originated in a conversation between Viscount Fitzwilliam, Sir Watkins Williams Wynne, and Joah Bates, Esq., who remarking that the number of eminent musical performers of all kinds, in London, both vocal and instrumental, had no public occasion for collecting and consolidating them into one band, formed the project of uniting them in a performance of the most magnificent scale, and such as no part of the world could equal.

Such was the reverence for the memory of Handel, that no sooner was the project known, than most of the practical musicians in the kingdom eagerly manifested their zeal by offering their services; while many of the most eminent professors, waving all claims to precedence in the band, offered to perform in any subordinate station in which their talents might be most useful.

The governors of the Musical Fund, and the directors of the Concert of Ancient Music, readily gave the plan their support; and his majesty, hearing of the design, honoured it with his sanction and patronage. Mr. James Wyatt, the architect, was appointed to superintend the fitting up of West-

minster Abbey on the occasion, like a royal musical chapel, with the orchestra terminating one end, and the accommodation for the royal family at the other.

In order to render the band as powerful and complete as possible, it was determined to employ every species of instrument that was capable of producing grand effects in a great orchestra and spacious building. Among these, the sacbut, or double trumpet, was sought ; but so many years had elapsed since it was used in this kingdom, that neither the instrument nor a performer upon it could easily be found. After much useless enquiry, not only in England, but by letters on the continent, it was discovered that in his majesty's military band there were six musicians who played the three several species of sacbut, tenor, bass, and double bass.

The performances were fixed on the 26th, 27th, and 29th of May, and it was determined that the profits of the first day should be divided between the Musical Fund and the Westminster Infirmary ; those of the subsequent days, to be applied to the use of the Foundling Hospital, to which Handel, when living, was a liberal contributor.

Westminster Abbey was so judiciously fitted up, and the places for the musicians and the public so admirably arranged, that the whole corresponded with the architecture of this venerable structure ; and there was nothing visible, either for use or ornament, that did not harmonize with the principal tone of the building. The orchestra was so well contrived, that almost every performer, both vocal and instrumental, was in full view of the conductor and leader.

Few circumstances will seem more astonishing to veteran musicians, than that there was but one general rehearsal for each day's performance ; an indisputable proof of the high state of cultivation to which practical music has attained in this country. At the first of these rehearsals in the Abbey, more than five hundred persons found means to obtain admission. This intrusion, which was very much to the dissatisfaction of the managers and conductor, suggested the idea of turning the eagerness of the public to some profitable account for the charity, by fixing the price of admission to the rehearsal, at half a guinea each person.

On the subsequent rehearsals, the audience was very numerous, and rendered the whole so popular, as to encrease the demand for tickets for the grand performance so rapidly, that it was found necessary to close the subscription. Many families, as well as individuals, were attracted to the capital by this celebrity ; and it was never remembered to have been so full, except at the coronation of his late majesty. Many of the performers came from the remotest part of the kingdom at their own expense, so eager were they to offer their services on this occasion.

The commemoration of Handel is not only the first instance of a band of such magnitude being assembled together, but of any band at all numerous, performing in a similar situation, without the assistance of a manu conductor, to regulate the measure ; and yet the performances were no less remarkable for the multiplicity of voices and instruments employed, than for accuracy and precision. "The

pulsations in every limb," says Dr. Burney, "and ramifications of veins and arteries in an animal, could not be more reciprocal and isochronous, or more under the regulation of the heart, than the members of this body of musicians under that of the conductor and leader. The totality of sound seemed to proceed from one voice and one instrument; and its powers produced not only new and exquisite sensations in judges and lovers of the art, but were felt by those who never received pleasure from music before."

TOWN AND COUNTRY.

It is natural to suppose that persons living in the country must know more of the music of the groves, than such as have never wandered beyond the sound of Bow bells; and yet, strange as it may seem, the fact is precisely the reverse. Mr. Daines Barrington, who, more than perhaps any other writer, has made the music of birds a subject of philosophical enquiry, says, "I am almost convinced (though it may seem rather paradoxical) that the inhabitants of London distinguish more accurately, and know more on this head, than other parts of this island taken altogether.

"This seems to arise from two causes.

"The first is, that we have not more musical ideas which are innate, than we have of language; and, therefore, those even who have the happiness to have organs which are capable of receiving a gratification from this sixth sense (as it has been called by some), require, however, the best instruction.

"The orchestra of the Opera, which is confined

to the metropolis, has diffused a good style of playing over the other bands of the capital, which is by degrees communicated to the fidler and the ballad singer in the streets. The organs in every church, as well as those of the Savoyards, contribute likewise to this improvement of musical faculties in the Londoners.

“ If the singing of the ploughman in the country, is therefore compared with that of the London artisan, the superiority is infinitely on the side of the latter; and the same may be observed in comparing the voice of a country girl, and London house-maid, as it is very uncommon to hear the former sing tolerably in tune.

“ I do not mean by this to assert, that the inhabitants of the country are not born with as good musical organs, but only that they have not the same opportunities of learning from others who play in tune themselves.

“ The other reason for the inhabitants of London judging better in relation to the song of birds, arises from their hearing each bird sing distinctly, either in their own or their neighbour's shops; as also from a bird continuing much longer in song whilst in a cage than when at liberty.

“ Those who live in the country, on the other hand, do not hear birds sing in their woods for above two months in the year, when the confusion of notes prevents their attending to the song of any particular bird; nor does he continue long enough in a place for the hearer to recollect his notes with accuracy.

“ Besides this, birds in the spring sing very loud

indeed ; but they only give short jerks, and scarcely ever the whole compass of their song.

“ For these reasons, I have never happened to meet with any person, who had not resided in London, whose judgment or opinion on this subject I could the least rely upon.”

BELL RINGING.

The practice of ringing bells *in change*, is said to have been originally peculiar to England, but the antiquity of it is not easily to be traced. Some of the most celebrated peals now known, are not, however, of ancient date ; having been composed about seventy years ago, by one Patrick, who was a maker of barometers in London.

Holland and the Low Countries are famed for their *carillons* or *chimes*. Dr. Burney, in the course of his travels in these countries, made the carillon science an object of very particular enquiry ; but from the information he has collected respecting it, we are inclined to think with him, that it must, after all, be a very “ Gothic invention,” and in most “ barbarous taste.” “ I soon found,” says Dr. B., “ that the chimes in those countries had a greater number of bells than those of the largest peal in England ; but when I mounted the belfry (of Ghent) I was astonished at the great quantity of bells I saw ; in short, there was a complete series or scale of tones and semi-tones, like those on the harpsichord or organ. The carillonneur was literally *at work*, and *hard work* indeed it must be ; he was in his shirt,

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with the collar unbuttoned, and in a violent sweat. There are pedals communicating with the great bells, upon which, with his feet, he played the bass to several sprightly and rather difficult airs, performed with his two hands upon an upper range of keys, communicating with the lesser bells, as those of the harpsichord and organ do with strings and pipes. These keys are projecting sticks, wide enough asunder to be struck with violence and velocity by either of the two hands edgeways, without the danger of hitting the neighbouring keys. The player has a thick leather covering for the little finger of each hand, otherwise it would be impossible for him to support the pain which the violence of the stroke necessary to be given to each key, in order to its being distinctly heard throughout a very large town, requires." One might imagine that such Herculean labour could fall to the portion only of some hewer of wood, or drawer of water; and it is with equal surprise and regret, that we read of a man of such undoubted genius as the late M. Pothoff, doomed to spend his life in the degrading employment of carillonneur to the Stadthuys or town house of Amsterdam. M. Pothoff was deprived of his sight by the small pox, when seven years of age; and this misfortune first suggested to his friends the thought of making music, which had hitherto afforded him no pleasure, his profession. It was not long before he began to take delight in his new pursuit, and he made such progress, that at the age of thirteen, he was elected to the office of carillonneur. Dr. Burney, who had heard him play with great effect on the organ, thus describes his performance on the bells. "He had

very much astonished me," he says, "on the organ, after all I had heard through the rest of Europe; but in playing those bells, his amazing dexterity raised my wonder much higher, for he executed with his two hands passages that would be very difficult to play with the ten fingers; shakes, beats, swift divisions, triplets, and even *arpeggios*, he has contrived to vanquish." "I sometimes forgot both the difficulty and the defects of the instrument; he never played in less than three parts, marking the bass and the measure constantly with the pedals. I never heard a greater variety of passages in so short a time; he produced effects by the *pianos*, and *fortes*, and the crescendo in the shake, both as to loudness and velocity, which I did not think possible upon an instrument that seemed to require little other merit than force in the performer. Yet surely this was a barbarous invention, and there is barbarity in the continuance of it. If M. Pothoff had been put into Dr. Dominicetti's hottest human cauldron for an hour, he could not have perspired more violently than he did after a quarter of an hour of this furious exercise. He stripped to his shirt, put on his night cap, and trussed up his sleeves for this execution; and he said he was forced to go to bed the instant it was over, in order to prevent his catching cold, as well as to recover himself; *he being usually so much exhausted as to be utterly unable to speak.*"

"The great convenience," says Dr. Burney, "of this kind of music, is, that it entertains the inhabitants of a whole town, while they are going about their ordinary occupations; but the want of something to stop the vibration of each bell at the plea-

sure of the player, like the valves of an organ, and the red cloth in the jerks of an harpsichord, is an intolerable defect to a cultivated ear; for, by the notes of one passage perpetually running into another, every thing is rendered so inarticulate and confused, as to occasion a very disagreeable jargon."

Beside these *carillons a clavier*, the Dutch and Flemings have also chimes played by clock work. "There is scarce a church," says Dr. Burney, "belonging to the Calvinists in Amsterdam, without its chimes, which not only play the same tunes every quarter of an hour, for three months together, without their being changed; but by the difference of clocks, one has scarce five minutes quiet in the four and twenty hours, from these *corals for grown gentlemen*. In a few days time I had so thorough a surfeit of them, that in as many months I really believe, if they had not first deprived me of hearing, I should have hated music in general."

MOZART'S CHILDHOOD.

When Mozart, at six years of age, made his first musical tour through Germany, the Elector of Bavaria, by way of encouraging the boy, told him that he had nothing to fear from *his august presence*. "Oh," said the child, with great smartness, "I have played before *the empress*." Her majesty was one of the first who took notice of his extraordinary talents, and used to place him upon her knees while he played at the harpsichord.

When Mozart, two years afterwards, visited England, he published at London some sonatas for

the harpsichord, which he dedicated to the queen, subscribing himself, "Tres humble et tres obeissant petit serviteur."

Mr. Daines Barrington having been informed that this youthful prodigy was often visited with musical ideas, to which, even in the midst of the night, he would give utterance on the harpsichord, told M. Mozart, the father, that he would be glad to hear some of the child's extemporary compositions. "The father," says Mr. Barrington, "shook his head at this, saying, that it depended entirely upon his being, as it were, musically inspired; but that I might ask him if he was in a humour for such a composition.

"Happening to know that little Mozart was much taken notice of by Manzoli, the famous singer, who came over to England in 1764, I said to the boy, that I should be glad to hear an extemporary *love song*, such as his friend Manzoli might chuse at the Opera.

"The boy, on this (who continued to sit at the harpsichord), looked back with much archness, and immediately began five or six lines of a jargon recitative, proper to introduce a love song. He then played a symphony, which might correspond with an air played to the single word *Affetto*. It had a first and second part, which, with the symphonies, was of the length that opera songs generally last. If this extemporary composition was not amazingly capital, yet it was really above mediocrity, and showed most extraordinary readiness of invention. Finding that he was in humour, and as it were inspired, I then desired him to compose a *song of rage*, such as might be proper for the opera stage. The

boy again looked back with much archness, and began five or six lines of a jargon recitative, proper to precede a *song of anger*. The word he pitched upon for his second extemporary composition was *Perfido*. This lasted also about the same time with the song of love ; and in the middle of it he had worked himself up to such a pitch, that he beat his harpsichord like a person possessed."

After leaving England, young Mozart visited, among other courts, that of the Prince of Saltzburgh. His highness not believing that such masterly pieces as those which Mozart played to him, as of his own composition, could really be the production of so mere a child, shut him up for a week, during which he was not permitted to see any one, and was left only with music paper and the words of an oratorio. In that short space of time, he composed a very capital oratorio, which completely set at rest every doubt as to his extraordinary talents.

EXHARMONIC DIFFICULTY.

In a part of the trio between the Parcæ, in the opera of "*Hippolitus*," there is a stroke of the exharmonic of such difficult performance, that it could never be executed in the Opera House at Paris, though Monsieur Rousseau assures us, "it has been performed in other places by the consent and desire of the musicians, and had a surprising effect." He assures us farther, that "this kind of music met with an applause that shook the very earth ; but he was so ill used, as to be obliged to change it into common music." Rousseau, however, declares him-

self of opinion, "that a piece of music modulated in this manner, even let the execution be the most perfect, cannot have the smallest merit."

MUSIC PAINTING.

Clement Jannequin, a French composer, who flourished in the early part of the sixteenth century, appears to have been the first to represent the clangour of arms, and the imitation of a battle by music. A more successful attempt at what may be called music painting, was made in London in 1783, by M. Kloeffer. Jannequin endeavoured to do it by vocal music; but M. Kloeffer, a German musician of genius, knowledge, and experience, undertook to introduce by instruments in a kind of musical pantomime, every circumstance belonging to an army, even to a council of war. It is said that the composer, with the assistance of an excellent band, kept his word in the most essential parts of his promise; much good music, much ingenuity of imitation, and far greater effects produced by musical painting, than was conceived possible.

But even this effort at imitative music has been far exceeded since, by the *Bataglia* of Signor Raimondi; and within the last few years, by the *Battle Sinfonia* of Beethoven, both of which have been often performed and justly applauded, not only for the intelligence and ingenuity with which military sensations have been excited, and military scenes described, but as elegant and agreeable compositions.

POWER OF MUSIC IN BATTLE.

Music has sometimes the effect of inspiring courage in the most timid dispositions, and thus even triumphing over nature. An old officer who served under the Duke of Marlborough, was naturally so timid, as to show the utmost reluctance to an engagement, until he heard the drums and trumpets; when his spirits were raised to such a degree, that he became most ardent to be engaged with the enemy, and would then expose himself to the utmost dangers.

"MONSIEUR TRES MAUVAIS."

Volumir, who was by birth a Frenchman, possessed no particular talent as a composer, but was an excellent player on the violin. In 1713, he went from Berlin to Dresden, as leader of the concert. He possessed considerable discrimination in the choice of the pieces; those which had a particular effect, he placed in great order on music shelves; and over every department was written in large characters, the name of the composer. Such pieces, however, as had not undergone the ordeal, or had been rejected, he placed in a separate drawer, and wrote over them *tres mauvais*. After his death, when his music was to be sold in Dresden, a Polish musician inspected them, and was not a little astonished to behold so extensive a collection of celebrated masters. The lower department, however, from its superior bulk, attracted his attention most,

and he was heard to exclaim, "Ah! *Monsieur Tres Mauvais, M. Tres Mauvais*, very great composer, indeed; composed more than all the rest put together!"

ARRANGING PRECEDENCE.

The lady of Sir Robert Walpole, enchanted with the strains and popularity of the two most celebrated Italian singers of the day, Cuzzoni and Faustini, invited them to assist at a concert at her house. The nobility who were present, gave their hostess little trouble about precedence; but to prevail on either of the opera singers to relinquish the *pas*, was found impossible. In this dilemma, Lady Walpole very ingeniously invited Faustini to accompany her to a remote part of the house, under pretence of showing her some beautiful china; and during their absence, the company obtained a song from Cuzzoni, who supposed that her rival had quitted the field. A similar expedient was used with equal success to obtain the happiness of a song from Faustini.

THE HINDOSTAN GIRL.

An officer in the East Indies, previous to his departure for England, being desirous of restoring to her parents an Hindoo girl, who had lived for several years in his family, sent her to them in a palanquin, some days journey up the country. The girl was extremely attached to her master, and was so affected at parting with him, that, according to the relation of the bearers of the palanquin, she

could not be prevailed on to receive any sustenance during the journey, and was incessantly singing a plaintive Hindoo air, to words expressive of her attachment. The air has since found its way to this country, and has been published, with English words adapted to it by Mrs. Opie.

MUSICAL INFANT.

In 1788, a musical prodigy of the name of Sophia Hoffman, attracted the notice of the scientific and the curious. This child, when only nine months old, discovered so violent an attachment to musical sounds, that if taken out of a room where any person was playing on an instrument, it was frequently impossible to appease her but by bringing her back. The nearer she was carried to the performer, the more delighted she appeared, and would often clap her little hands together in accurate time. Her father, who was a musician, cultivated her infantine genius so successfully, that when she was a year and three quarters old, she could play a march, a lesson, and two or three songs, with tolerable correctness ; and when two years and a half old, she could play several tunes. If she ever struck a wrong note, she did not suffer it to pass, but immediately corrected herself.

DEAF AND DUMB AMATEUR.

It is a singular fact, that the deaf and dumb are not excluded from the pleasures arising from music ; a remarkable proof of this is related of an artist of the

name of Arrowsmith, a member of the Royal Academy, who resided some months at Winnington, about the year 1816, exercising his profession of a miniature and portrait painter. "He was," says Mr. Chippindale of Winnick, who relates the anecdote, "quite deaf. It will scarcely be credited, that a person thus circumstanced should be fond of music; but this was the case with Mr. Arrowsmith. He was at a gentleman's glee club, of which I was president at that time, and as the glees were sung, he would place himself near some article of wooden furniture, or a partition, door, or window-shutter, and would fix the extreme end of his finger nails, which he kept rather long, upon the edge of some projecting part of the wood, and there remain until the piece under performance was finished; all the time expressing, by the most significant gestures, the pleasure he felt in the perception of musical sounds. He was not so much pleased with a solo, as with a pretty full clash of harmony; and if the music was not very good, or rather if it was not correctly performed, he would not show the slightest sensation of pleasure. But the most extraordinary circumstance in this case is, that he was evidently most delighted with those passages in which the composer displayed his science in modulating the different keys. When such passages happened to be executed with precision, he could scarcely repress the emotions of pleasure which he received within any bounds; for the delight he evinced, seemed to border on ecstasy. This was expressed most remarkably at our club, when the glee was sung with which

we often conclude ; it is by Stevens, and begins with the words, ' Ye spotted snakes,' from Shakespeare's *Midsummer Night's Dream*. In the second stanza, on the words, ' Weaving spiders come not here,' there is some modulation of the kind above alluded to, and here Mr. Arrowsmith would be in raptures, such as would not be exceeded by any one who was in immediate possession of the sense of hearing."

ECCENTRIC CONCERT.

In the reign of Charles IX. of France, music was much patronized ; and Mersennus gives a curious description of a viol, sufficiently spacious to contain young pages, who sung treble to the airs, while he who played the bass part on the viol, sung the tenor, in order to form a complete concert in three parts.

WEST INDIAN HARPER.

In an old history of Barbadoes by Richard Ligon, we meet with the following curious passage. Being at St. Iago, one of the Cape de Verd Islands, belonging to the Portuguese, he says, " Dinner being over, in comes an old fellow, his head and beard milk-white, his countenance bold and cheerful, a lute in his hand, and played us for a *novelty* the *passam sares galliard*, a tune in great esteem in Harry the IVth's dayes, for when Sir John Falstaffe makes his amours to Mistress Doll Tearsheet, Sneake and his company, the admired fiddlers of that age,

played this tune, which put a thought into my head, that if *time* and *tune* be the composites of musick, what a long *time* this *tune* had in sayling from England to this place ; but we being sufficiently satisfied with this kind of harmony, descried a song, which he performed in as antique a manner, both savouring much of antiquity---no *graces*, *double refishes*, *trillos*, *grupos*, or *piano-fortes*, but plain as a pack-staff ; his lute, too, was but of ten strings, and that was a fashion in King David's dayes, so that the rarity of this antique piece, pleased me beyond measure."

HAYDN.

When Haydn, while yet a chorister boy in the cathedral of Vienna, [see *Anecdotes of Youth*] commenced the study of musical composition, he had no other guide than an old treatise on harmony, which he had picked up at a stall. But, as he used often to declare, it was from being thus early thrown on the resources of his own mind, that he learned his chief effects in harmony. He was but nineteen years of age when he left the cathedral, or rather was expelled from it, for cutting off the train of one of the boy's gowns. An old admirer of his chaunting, one Keller, a hair-dresser, gave him shelter under his roof ; and Haydn, in return, married the benevolent hair-dresser's daughter. Shortly after, he removed to more convenient apartments in another house ; where he had the singular felicity of having the first dramatic poet of the continent for his fellow lodger, the renowned Metastasio, through

whose friendly aid he acquired a competent knowledge not only of the Italian language, but of literature and the arts. It was here, and when in his twentieth year, that Haydn composed the first of those quartettes for which his name is so celebrated; it became immediately popular in Vienna, and was soon followed by others of still greater merit.

For six years Haydn and Metastasio had lived under the same roof, in habits of the closest intimacy, when a *sinfonia* in *la sol re* $\frac{3}{4}$, which has since been much celebrated, caught the ear of the old Prince Antoine Esterhazy, and Haydn was taken into his service.

The next inheritor of the title, Prince Nicolas, was a still more ardent amateur. His passion was for the Barytone, an instrument toned between the tenor and the bass, and it gives a curious idea of the idle devotement of an Austrian prince's life, to mention, that Haydn's duty was to leave every day a new composition for this Gothic instrument on the prince's desk. He had now found the situation fitted for the development, and, in some degree, for the reward of his great faculties. His life was that of a student, tranquil, uniform, and diligent. He rose early, and with a piano by the side of his table, composed, in general, until dinner. The evening was given up to rehearsals, or to the opera, which was performed in the palace four times a week, or to visiting. He was here at the head of an admirable orchestra, in one of the noblest mansions in Germany, in the midst of comforts, which his former life rendered luxuries, and in growing fame through the world.

Such was Haydn's quiet lot for no less a period than thirty years.

The most liberal offers had been repeatedly made to Haydn, from the principal Opera theatres in Europe; but his love of ease, and his attachment to the service of his patron, retained him in Hungary. The death of Prince Nicolas in 1789, at length unsettled his resolution; and in 1790, he came to London, on an engagement with Salomon, the violinist, to compose for twenty concerts, at fifty guineas each. Haydn was then fifty-nine years old. He remained in this country but one year, and after visiting some of the other capitals of Europe, returned to Vienna, where he died. For other anecdotes of this distinguished musician, see *Anecdotes of Youth, Genius, and Imagination*.

LONDON CRIES.

In the year 1600, there was published a miscellaneous musical work entitled *Pammelia*, in a quarto volume, consisting of catches and roundelays of three, four, five, six, seven, eight, nine, and ten parts in one; this work was reprinted in 1618. It was compiled by some eminent musicians, who had a practice of setting the Cries of London to music, retaining only the very musical notes of them. In the collection entitled the *Pammelia*, is a round to the cry of "New Oysters," "Have you any Wood to cleave." Orlando Gibbons set music of four parts to the cries in his time, among which is one of a play. Morley set those of the Milliners' Girls, in the New Exchange, in the Strand, which,

was built in the reign of James I. and pulled down towards the latter end of last century ; among these are " Italian falling Bands," " French Garters," " Rabatos," a kind of ruff, " Nun's Thread," &c. &c. In a play called *Tarquin and Lucrece*, some of the music of the following cries occur: " A Marking Stone," " Bread and Meat for the poor Prisoners," " Rock Samphire," " A Hassock for your Pew," " Lanthorn and Candlelight," &c. &c.

The Cries of London, mentioned by Grainger, differed materially from those of the preceding reigns ; they were regular merry songs, and well engraved.

ADVENTURES OF TELEMACHUS.

In the year 1777, Raimondi gave a very singular concert at Amsterdam, the design of it being to represent to the ear, the adventures of Telemachus. The parts were distributed in the following manner : Telemachus, first violin ; Mentor, violoncello ; Calypso, flute ; Eucharis, a nymph of Calypso, the hautboy ; the rest of the nymphs were other wind instruments. The piece began with a symphony, which, in the usual way, expressed a storm ; upon which followed a duet, with accompaniments, between the violin and violoncello, viz. Telemachus and Mentor rejoicing at their preservation. Calypso appears, and lisping on the flute, conducts the youth to her grotto, The remaining nymphs made tutti, which was sometimes interrupted by a solo on the hautboy, to express that Eucharis was also enamoured of Telemachus ; thus it went on until the whole

orchestra expressed the burning of a ship. The wind instruments played alternate solos, to accord with the complaints and tears of Calypso.

IMPERIAL FAMILY OF AUSTRIA.

The imperial family of Austria has always been remarkable for its attachment to musical studies; and besides many excellent performers, has produced one composer, at least, who has done honour to the science. The Electress-Dowager of Saxony, daughter of the Emperor Charles VII., was celebrated over all Europe for her talents, and the progress she had made in the arts, of which she was a constant protectress. Her highness was both a poet and musician; and played, sung, and composed in a style of excellence which but few amateurs arrive at. Her principal productions were two operas in Italian, *Talestri*, and *Il Trienzo della Fidelta*; both of which were printed in score at Leipsic, and much admired over all Germany. Among the ancients, the poet and musician were constantly united in the same person; but modern times have few examples of such a junction, except in this princess, and in Rousseau, who was not only author of the poetry, but of the music, of his delightful drama, the *Devin du Village*.

Dr. Burney, who had an opportunity of hearing the electress at a private concert sing a whole scene in her own opera of *Talestri*, says, "She sung in a truly fine style; her voice is very weak, but she never forces it, nor sings out of tune. She spoke the recitative, which was an accompanied one, very

well, in the way of the great old singers of better times ;" " it was as well written, as it was well expressed ; the air was an andante, rich in harmony, somewhat in the way of Handel's best opera songs."

" Mr. L'Augier told me," says the same writer, " that the Electress-Queen had also been a notable musician. Some years ago he had heard her sing very well ; and in the year 1739, when she was only twenty-two years of age, and very handsome, she sung a duo with Senesino, at Florence, so well, that by her voice, which was then a very fine one, and her graceful and steady manner, she so captivated the old man, Senesino, that he could not proceed without shedding tears of satisfaction. Her imperial majesty has so long been a performer, that one day, in pleasantry, she told the old Faustina, the wife of Hasse, that she thought herself the first, meaning the oldest, virtuosa in Europe ; for her father brought her on the court stage at Vienna when she was only five years old, and made her sing a song."

The opera of *Egeria*, which was written by Metastasio, and set by Hasse, expressly for the private use of the imperial family, was once performed at court, when four archduchesses of Austria, sisters of the empress, filled the principal parts in it ; while the Grand Duke of Tuscany sung and danced in the character of Cupid.

VIOLINS.

The most celebrated makers of violins have been the Amatis, Stainer, and the two Straduarious ; but

few particulars have been handed down to us respecting them ; nor is this surprising, considering that their celebrity is owing, in a great degree, to time, by which alone their works have been brought to perfection. An *Amati* is a phrase often in the mouths of amateurs, without their being perhaps aware that there were four makers of that name, viz. Andrew, the father ; Jerome and Antony, his sons ; and Nicholas, Antony's son. The handsomest *Amatis* are those made by Jerome. All these individuals, as well as the two Straduaris's, belonged to *Cremona* ; and hence that other phrase, by which, in order to designate a violin of the first order, it is called a *genuine Cremona*. Of the visible characteristics of the works of these different artists, the most prominent are these. The Stainer violins, compared with the *Amatis*, are *high and narrow*, and the *box* more confined ; the *sound holes* are cut more perpendicular, and are *shorter* ; there is also a kind of notch at the turn. The Straduaris violins are of a *larger* pattern, particularly those of Antonius the son, and have a *wider* box than the *Amatis*, and *longer sound holes*, which are cut at the ends very sharp and broad, with a little hollow at that end which other makers cut flat. The varnishes of the *Amatis* and Stainers are yellow, as well as those of Straduaris the father ; the son's varnish is red. Of the *audible* characteristics, surely of the most importance, though too frequently a secondary consideration, generally speaking, the *Amatis* have a mild and sweet tone ; the Stainers, a sharp and piercing tone ; and the Straduaris's, a rich full tone.

UKRAINIAN SINGERS.

The singers in all the principal churches in Russia, and also the chapels, from the imperial to that of the wealthy citizen, are from the Ukraine. The sweetness and unlimited combination and range of the voice of the Ukrainians, produce an agreeable and unique style of church music, unknown even in Italy.

The genius for music in the Ukraine is so general, that frequently a woman, while at her work, will modulate her voice, so as to affect the hearer to tears. "Whenever," says a modern traveller, "I saw a group of women sitting at the threshold of a door, or a merry throng of village maidens sporting on the banks of a river, as is the custom, I was certain of hearing those pathetic sounds which never fail to awaken the exquisite pleasure of sensibility."

THE COSSACKS.

Rude as the Cossacks are, they are by no means insensible to the charms of music, for which they manifest a strong predilection. During the time that the Russians were at Dresden in 1813, a party of them, attracted by the solemn peal of the organ, entered a church, and while it was playing, they continued fixed in silent attention. Its tones ceased, and the officiating clergyman commenced his sermon. This address, in an unknown language, soon began to excite symptoms of impatience in the strangers; one of whom, stealing softly up the steps of the pulpit unobserved by the minister, startled him not a

little, by tapping him on the shoulder, in the midst of his harangue, and inviting him, as well as he could by signs, accompanied with all sorts of grotesque gestures, to descend, and no longer interrupt the gratification which the organist afforded to himself and his companions.

GAINSBOROUGH.

Gainsborough, though possessed of ear, taste, and genius, never had sufficient application to learn even the notes of music; he has been known to give ten guineas for an old lute, and ten more for a music book of no value, and then throw them both aside for the first new instrument he heard. "When I first knew him," says Mr. Jackson, "he lived at Bath, where Giardini had been exhibiting his then unrivalled powers on the violin. His excellent performance made Gainsborough enamoured of the instrument; and conceiving, like the servant maid in the Spectator, that the music lay in the fiddle, he was frantic until he possessed the instrument which had given him so much pleasure, but seemed much surprised that the music of it remained behind with Giardini.

"He had scarcely recovered this shock, for it was a great one to him, when he heard Abel on the viol-da-gamba. The violin was then hung on the willow. Abel's viol-da-gamba was purchased, and the house resounded with melodious thirds and fifths from morn till eve. Many an adagio, and many a minuet, were begun, but none completed.

"The next time I saw Gainsborough," continues

Mr. Jackson, "he was in the character of King David. He had heard a harper at Bath; the player was soon left harpless; and he really stuck longer to this instrument than to any other, when a new visit from Abel brought him back to the viol-da-gamba."

THE NEW ZEALANDERS.

That "music has charms to sooth the savage breast," the history of all rude and uncivilized states bears witness. In New Zealand, where the natives eat the bodies of their prisoners, and until within a few years the foot of civilization had not stepped, music is not only a favourite, but cultivated with considerable success. Their instruments are such as afford a pleasing variety of simple notes; and the music of their songs is generally well adapted to the theme. Many of these songs are of a pathetic nature, others amatory, and not a few humorous.

They accompany their singing by beating the breast, thus making of it a sort of natural drum, to regulate the time. It is customary for the song to be begun by one person, and at the end of each verse, all the company join in chorus, beating their breasts.

Their songs to the rising and setting sun, are peculiarly well adapted to express their feelings. That on the rising of the sun, is in a cheerful air; the arms are spread out as a token of welcome, and the whole action denotes a great degree of unmixed joy; while, on the contrary, the setting of the great luminary is regretted in tones of a most mournful nature; the

head is bowed down in a melancholy manner, and every other action denotes their sorrow for his departure. The song to the moon is of a grave and melancholy character, apparently expressive of awe and adoration. The New Zealanders have also songs appropriated to the meeting and separation of friends, which are equally well adapted to express their sensations.

Their musical instruments are similar to those of many islands of the Pacific Ocean. The flute is almost in universal use; the music produced by it is simple, but pleasing, particularly when a number of performers unite their efforts. They have another musical instrument, formed of two pieces of wood bound together, so as to produce a tube, about the size of a fist, with a bow about the middle, in which a small aperture is made. This instrument is inflated at one extremity, while the other is occasionally stopped and opened, so as to produce some variety in the modulation of the sound.

DR. HERSCHEL.

Dr. Herschel, the celebrated astronomer, was originally brought up to his father's profession, that of a musician, and accompanied a German regiment to England, as one of the band, performing on the hautboy. While acting in this humble capacity in the north of England, a new organ was built for the parish church of Halifax, by Snetzler, which was opened with an oratorio by the well known Joah Bates. Mr. Herschel, and six other persons, became candidates for the organist's situation. A day was

fixed on which each was to perform in rotation ; when Mr. Wainwright of Manchester played, his finger was so rapid, that old Snetzler, the organ builder, ran about the church, exclaiming, " He run over de key like one cat ; he will not give my pipes time to speak."

During Mr. Wainwright's performance, Dr. Miller, the friend of Herschel, enquired of him what chance he had of following him? " I don't know," said Herschel, " but I am sure fingers will not do." When it came to his turn, Herschel ascended the organ loft, and produced so uncommon a richness, such a volume of slow harmony, as astonished all present ; and after this extemporaneous effusion, he finished with the old hundredth psalm, which he played better than his opponent. " Aye, aye," cries old Snetzler, " 'tish is very goot, very goot intect ; I will luf tis man, he gives my pipes room for to speak."

Herschel being asked by what means he produced so astonishing an effect, replied, " I told you fingers would not do ;" and producing two pieces of lead from his waistcoat pocket, said, " one of these I laid on the lowest key of the organ, and the other upon the octave above ; and thus, by accommodating the harmony, I produced the effect of four hands, instead of two." This superiority of skill obtained Herschel the situation ; but he had other and higher objects in view, to suffer him long to retain it.

MUSICAL PRINTERS.

Mr. Dibdin, the bibliographer, being on a visit to Mr. Bree, King's Printer, at Falaise, happened to

commend the inscription of *God Save the King* upon the walls of his work shop. "Ah, sir, if you would only favour us by *singing the air* to which these words belong, you would infinitely oblige us all," said a shrewd and intelligent looking compositor. "With all my heart," rejoined Mr. Dibdin; "but I must frankly tell you, that I shall sing it rather with heart than with voice, being neither a vocal nor an instrumental performer." "No matter, give us only a notion of it." They all stood round in a circle, says Mr. Dibdin, and I got through two stanzas as hastily and as efficiently as I was able. The usual *charmant*! followed my exertions, while I could scarcely refrain from laughing, even in the midst of the most impressively laboured cadenzas of the tune. It was now my turn to ask a favour. "Sing me your favourite air of *Robert and Arlette*." "Most willingly, sir," replied the forementioned shrewd and intelligent looking compositor; "*Tenez un petit moment, je vais chercher mon violon, ça va mieux*." On his return, the ballad was chanted in full chorus, and Mr. D. observes, "The tune was both agreeable and lively, and upon the whole, it was difficult to say which seemed to be the better pleased with the respective national airs."

EXAMPLES FOR ENGLISH PEASANTRY.

The conduct of the German Legion in England, during the late war, was the subject of universal commendation. The greater number of those men possessed some acquirement: the majority could use the pencil, many played with some effect on

different instruments, all seemed to understand harmony, and all danced with considerable skill. The intervals of duty were spent in adding to those accomplishments; after the evening parade, they gathered round their fine bands, and often closed the evening with a dance, or some noble German chorus. The monthly day on which they were paid, was a period of higher festivity; and while their gallant fellow-soldiers of this country were running into the customary excesses, those strangers hired the best room at the inn, gave a general ball, and concluded the evening with national songs.

All this is not simply harmless, but well and wise; and we have no doubt that were the example followed in England, had every village its ball-room, under such regulations as might repress disorder, and encourage the peasantry to dance instead of drink, it would have a happier effect upon the state of society, than ten times the money laid out in premiums for Swedish turnips and Spanish sheep.

Although the habits and comforts of our peasantry have been the subject of much wise and benevolent discussion, we have yet much to learn from our neighbours. The most benevolent of our state reformers seem too apt to overlook one great source of the happiness or discomfort of the lower orders. In stimulating them to improvements in food and clothing, and the necessary supports of life, we omit one grand source of gratification, the pleasurable employment of those hours when, though the muscles must rest, the mind must have occupation. For his hours of necessary release from the fatigues of the field, the English peasant seems to have but little

enjoyment provided. Books are seldom within his reach ; and where they are, they must form but a passing indulgence. The peasant requires a stronger, simpler, less costly excitement ; and in England, his leisure finds it in the revelry of the alehouse. On the continent, the peasant is happier, and that to a degree that makes the value of freedom doubted as a promoter of the genuine enjoyment of life. Circumstances, now too remote for us frequently to discover their origin, have given him pleasurable and innocent employment for his leisure hours. He has music, he has village dances, he cuts models in wood, he makes sketches of the surrounding landscape. All these in their diversity, form admirable mental refreshments, and all might be introduced and encouraged among our peasants as simply as Count Rumford's soup, or the Scotch plough. Some of these pursuits have the additional merit of being profitable ; and a valley in the heart of Switzerland, a place of rock and desert, is said to realize £20,000 a year by the sale of those wooden figures which we see in the London shops, and which are to be now seen in every part of the commercial world.

Of all the presents, however, that a liberal and philosophic lover of his kind could give to the peasantry of England, none would equal that of a taste for music. It would be the least expensive, the least liable to abuse, the most civilizing, the most delightful. The flute, the violin, and the guitar, must be the instruments of the peasant, from their cheapness, simplicity of construction, and portability. But in those simple instruments, aided by the voice, all the compass and magic of music may be found.

VANITY.

No musical performer ever had a higher idea of her talents, than that living wonder of our age, Madame Catalani; and she is apt to express it with a *naivete* which is abundantly amusing. When she visited Hamburg for the first time, M. Schevenke, the chief musician of that city, criticised her vocal performances with great severity. M. Catalani, on being told of his dissent from the general opinion, broke out into a great passion, calling him, among many other hard names, an *impious* man, "for," added she, "when God has given to a mortal so extraordinary a talent as I possess, people ought to applaud and honour it as a miracle, and it is a sin to depreciate such a gift from Heaven!"

CORELLI.

Corelli was not only a distinguished composer, but so eminent as a player on the violin, that his fame reached throughout Europe; and wherever he went, persons were ambitious of becoming his disciples, and learning the practice of the violin from the greatest master of the art that had ever lived. And yet when Handel composed his *Serenata* entitled *Il Trionfo del Tempo*, Corelli, who at that time regulated the Musical Academy at the palace of Cardinal Ottoboni, found the overture in a style so new and singular, that he was confounded in his first attempt to play it.

Corelli, though remarkable for the mildness of

his temper, and the modesty of his deportment, was not insensible of the respect due to his skill and exquisite performance. When he was once playing a solo at the house of his great patron and friend, Cardinal Ottoboni, he discovered the cardinal and another person engaged in discourse, on which he laid down his instrument, and being asked the reason, gave for answer, that he feared the music interrupted their conversation.

The compositions of Corelli, are celebrated for the harmony resulting from the union of all the parts. They are also equally intelligible to the learned and unlearned, while the impressions made by them have been found durable and universal. His music is the language of nature, and all that hear it, become sensible of its effects. Of this there cannot be a stronger proof, than that amidst all the innovations which the love of change has introduced, it continued to be performed, and was heard with delight in churches, in theatres, at public solemnities and festivities, in all the cities of Europe, for nearly forty years. Persons remembered, and would refer to passages in it, as to a classic author; and even at this day, masters of the science do not hesitate to pronounce the compositions of Corelli as the most perfect examples of fine harmony and elegant modulation.

For many years after the decease of this excellent musician, his memory was celebrated by a solemn musical performance in the Pantheon, on the anniversary of his death. The music selected for the occasion, generally included the third and eighth of his concertos, which were performed by a

numerous band. These two pieces were executed in a slow, distinct, and firm manner, without embellishment, and just as they were composed and played by the author himself.

THE BAGPIPE.

The bagpipe, or at least an instrument very similar to it, appears to have been known to the ancients. Representations of it are frequently met with on coins, vases, and other monuments of antiquity ; and among the Romans, it was known by the name of *tibia utricularia*.

Although the horn, the trumpet, and the harp, appear to have been early in use in Scotland, yet the bagpipe, which is now almost entirely confined to the Highlands, appears to have been the most common musical instrument in the low part of the country. James the First introduces the bagpipe to heighten the disorderly festivities of "Peblis to the Play."

"The bagpipe blew, and thai out threw,
Out of the townis untald."

It appears from other old poems, that it was an instrument equally adopted to war and peace; and that the piper whose station was "full in the van" in the day of battle, used, in harvest time, to play behind the reapers while at work ; thus, in the *Elegy on Habbie Simpson*, the piper of Kilbarehan, it is asked,

———"Wha will cause our shearers shear?
Wha will bend up the brags of weir?"

It has been, with great appearance of probability, supposed, that "to the poetical enthusiasm thus excited and kept alive, we are probably indebted for many of those airs and songs which have given Scotland so unrivalled a celebrity, while the authors of them remain as unknown as if they had never existed."

The bagpipe, however, was not peculiar to Scotland. In England, too, this instrument seems to have been pretty early introduced. A bagpiper was retained in the court of Queen Elizabeth, and Shakespeare gives Falstaff for one of his similes, "as melancholy as the drone of a Lincolnshire bagpipe."

The bagpipe appears to have been an instrument of great antiquity in Ireland, though it is uncertain whence they derived it; but as it was also introduced at a very early period into Britain, it is probable that both the Irish and Danes borrowed the instrument from the Caledonians.

There are several distinct kinds of bagpipe, of which the Irish pipe is the softest, and, in some respects, the most melodious, so that music books have been published with directions how to play on it. The Highland pipe is exceedingly loud, and almost deafening if played in a room; and, therefore, it is chiefly used in the fields, for marches, &c. It requires a prodigious blast to sound it, so that those who are not accustomed to it, cannot imagine how Highland pipers can continue to play for hours together, as they are often known to do. The Scots' Lowland pipe is also a very loud instrument, though not so much so as the Highland pipe.

The attachment of the Highlanders to their *pibrochs* is almost incredible, and on some occasions is said to have produced effects scarcely less marvellous than those ascribed to the ancient music. At the battle of Quebec, in 1760, while the British troops were retreating in great disorder, the general complained to a field officer in Fraser's regiment, of the bad conduct of his corps. "Sir," said he, with great warmth, "you did very wrong in forbidding the pipers to play this morning; nothing encourages the Highlanders so much in the day of action. Nay, even now it would be of use." "Let them blow as they like, then," said the general, "if it will bring back the men." The pipers were then ordered to play a favourite martial air; and the moment the Highlanders heard the music, they returned to their duty with the most cheerful alacrity.

Formerly there was a kind of college in the Isle of Sky, where the Highland bagpipe was taught; the teachers making use of pins stuck into the ground, instead of musical notes. This college has, however, been long dissolved, and the use of the Highland pipe was sinking rapidly into disuse, when a society of gentlemen thinking it impolitic to allow the ancient martial music of the country to decline, resolved to revive it, by giving an annual prize to the best performers on the instrument. These competitions were first held at Falkirk, but they have now been for many years established at Edinburgh.

THE TROUBADOURS.

During almost two centuries after the arrangement of the scale attributed to Guido, no remains of secular music can be discovered, except those of the Troubadours. In the simple tunes of these bards, no time, indeed, is marked, and but little variety of notation appears; it is not, however, difficult to discover in them the germs of the future melodies, as well as the poetry of France and Italy. Almost every species of Italian poetry is derived from the Provençals. The *air*, the most captivating part of secular vocal instruments, appears to have had the same origin. The most ancient strains that have been spared by time, are such as were set to the songs of the Troubadours.

The Troubadours had their origin in what were termed *the courts of love*. When the great baron had invited to his high court the lords of the neighbourhood, and the knights their vassals, three days were allotted for justs and tournaments, the images of war. The young noblemen who, under the name of pages, were apprenticed to the profession of arms, combatted the first day; the second was allotted to knights newly invested; the third, to old warriors; and the lady of the castle, encircled with young beauties, distributed the crowns to those who were pointed out as victors by the judges of the combats. The lady then, in her turn, opened her tribunal, formed in imitation of the seignorial courts of justice; and as the baron was accompanied with his peers in administering the laws, she likewise formed her court, *the court of love*,

by calling round her such young companions as were distinguished for their beauty and spirit. A new career was now opened for those who dared to combat, not any longer with arms, but with verses ; and the name of *tenson*, given to these dramatic contests, signifies literally a wrestling. Often, indeed, the warriors, who had carried off the palm of valour, entered the lists to contend likewise for that of poetry. One of them with a harp in his hand, after having played a prelude, proposed the subject of dispute ; another advanced in his turn, and singing after the same air, answered by a stanza of the same measure, and often upon the same rhymes. They thus poured forth alternately their extemporaneous effusions, and the dispute was generally concluded within five couplets. The court of love then deliberated, and after discussing not only the merits of the poets, but the merits of the question, pronounced an *arret d'amour*, most frequently in verse, by which it was pretended to settle the points in dispute. Several ladies who sat on these courts of love, were able to answer in rhyme to the verses which they inspired.

These courts of love were held in the palace of every petty sovereign, and in the castle of almost every baron throughout Provence, Languedoc, Auvergne, Poictou, and, in short, in all the territories south of the Loire. The pomp and splendour with which they were invested, the crowds of strangers which they attracted, the tournaments and chivalrous exercises with which they were preceded and followed, the numerous specimens of the gay science, as they called their poetry, which were made and recited by the collected warriors, converted this dis-

trict, for upwards of a century, into a land of gallantry and pleasure.

But though the poetry of the Troubadours is voluminous, and the language of their pieces polished with care, there is no appearance that any of them wrote with a view to posthumous fame. Indeed the names of the most celebrated among them belong rather to political than literary history, and will be remembered for what they did, rather than for what they wrote. In the collections of their poetry, are found pieces written by several sovereigns, as by Richard Cœur de Lion, Alphonso II., King of Arragon, &c.; but those who derived most reputation from their verses were Arnold de Merveil, Rambaud de Vaquieras, Pierre Vidal, Arnold Daniel, and Pierre Cardinal.

THE VIOL-DA-GAMBA.

Abel, the German composer, was so fond of the viol-da-gamba, in the performance of which he excelled all contemporary practitioners, as to prefer its shrill tones to the notes of every other instrument. At a dinner party given one day by Lord Sandwich, at the Admiralty, the properties of the different musical instruments forming the topic of conversation, his lordship proposed that every gentleman should say which was his favourite. One named the organ, another the hautboy, a third the clarionet, &c.; but no one naming the viol-da-gamba, Abel suddenly rose from his seat, and left the room, apparently much piqued, exclaiming, "Oh, dere be de brute in de world, dere be dose who no love de king of all de instrument."

RUSSIAN MUSICAL INSTRUMENTS.

In the year 1775, Dr. Mathew Guthrie, a gentleman distinguished for his good taste and skill in antiquarian subjects, travelled in Russia, and directed his researches to ascertaining the state of music in the interior of that empire. He succeeded in obtaining several instruments, rude in their construction, as in the earliest period of musical science of which we have any account. These he transmitted to George Colman the Elder, with the following highly interesting letter :

" St. Petersburg, September 12th, O. S. 1775.

" DEAR SIR—A man from the frigid zone, in consequence of having read your elegant translation of Terence, with your commentaries, has taken the liberty of sending you a small present of little value, but some curiosity. It consists of some rude musical instruments in common use in the internal parts of this empire (Russia), where no foreign custom has found an entrance for many centuries, and where modern improvements in music and almost every thing else, have never been heard of. I mean to be understood as speaking of the interior parts of the empire, far removed from the state of government, for certainly in the place of my ordinary residence (St. Petersburg) there are few of the fine arts that have not found their way. Some of the instruments I send you I think resemble those that we are told were introduced upon the Grecian stage, whilst in its rude, simple, confined state, and pro-

bably you may find with me a resemblance between the unequal flutes that I send you, and those so often mentioned as accompaniments to the ancient drama at its first appearance; they are piped upon by our Russian shepherds, and I think answer to Horace's description,

*'Tibia non ut nunc, orichalco vincta, tubæque
Æmula; sed tenuis, simplexq; foramine panco,' &c.*

"The learned Montfauçon was at a loss to conceive how a double flute could create an agreeable harmony, yet supposed it was even more in use with the ancients than the single; but I am of opinion, if he had heard one of those rustics, mentioned above, play upon it, his infidelity would have been removed; at least it pleases my untaught ear. He also supposes that the two flutes were in fact separated, but that the several pipes of each joined in the mouth of the player; this opinion seems to be confirmed by those sent, both with regard to construction and manner of playing upon them. He also says, 'that the flute at first had but three holes, and that they were afterwards multiplied to seven, and even ten.' Certainly these strengthen this assertion, and are good samples of the flute, whilst in its rude unimproved state, with only three holes. I shall make one observation more upon them, that I think they are not unlike the unequal flutes in the mouth of Francisco Ficaroni's female minstrel, whom you have given us a plate of; and those she is playing on seem, by the application of her fingers, to have also but three holes. As to the flutes that were termed by the ancients, right and left handed, I can pick up nothing in this part of the

world that throws any light upon the subject, (although I have met with another of their instruments in common use, as I shall mention after I have given some description of those I send) for I suppose there must have been something in the construction that made their name applicable. You will find in the case another rustic shepherd's pipe, made of wood and the bark of a tree, that I think is as well entitled, from its appearance, to the honour of the original Bucolic pipe, as any thing I have seen, although, I must confess, that the captivating pipe of Theocritus must have had a little more sweetness in it, or he would have found some difficulty to have charmed Lycidas, the goatherd, out of his crook. It has six stops, and is used here to swell the chorus of a rustic song, similar, perhaps, to that which was the father of Drama ; it is sung by one voice, but a number of boors join the chorus and sing in parts. I wish from my heart I had the learned Dr. Burney's technical pen, to give you a description of both the vocal and instrumental parts, *secund. art.* but I am a judge of no compositions but a bolus or pill, so you must take the will for the deed ; however, this much I can inform you of, that it has a deep harsh note, and serves to swell the chorus, although it does not add much to the melody. Besides this pipe, they accompany the chorus with a stranger sort of an instrument, consisting of two bunches of hollow, oval, brass grapes, I believe I must call them, for they resemble very much clusters of grapes, when suspended over the player's head, one in each hand, which he shakes, and occasionally strikes together, so as to keep time to the music ; this performer

throws himself into a number of Bacchick postures, and has much the appearance of one half mad with liquor. I am almost tempted to hazard an opinion, that this very figure has made its appearance in antique musical groupes; but from the great resemblance his instrument bears to grapes, he has always been taken by the moderns for a mad Bacchanalian. I wish, sir, you that are so founded in these subjects, would pursue this hint, and see if there is any thing to confirm it. They are commonly strung like these sent, upon wooden spoons, for the advantage of striking the convex sides of their mouths together, which, I suppose, they find answer better than common sticks.

“The next instrument you will find in the case, I dont know what name to give it, but take it to be the mother of your guitars, lutes, &c., and certainly it has the most rude, simple appearance that ever a stringed instrument bore; it is certainly in its first state of invention, both from its shape, materials, and number of strings, being only two, and the whole formed by the hand of the shepherd himself, as, indeed, are all the rest, but the brass grapes. It is surprising what execution the Russ boors have upon these instruments, considering their simplicity; and what I admire most, is the ease with which they fill, for a length of time, the pipe covered with bark, which you need only try to be a judge of.

“Upon the whole, I take all these to have been the musical instruments of the ancient Sclavonians, or Sclavi, that possessed the tract of country, afterwards called Russia, that escaped Rusic, and the Waroghians, or Rossians, who overran and took

possession of the country, as I find none of them in those parts where the invaders came from.

"I have also visited our new conquered province Moldavia, and seen part of Wallachia, inhabited by Greeks, who are certainly not descended from the heroes that bore the same name in the ancient world, for a race of more ignorant, lazy, dastardly people I never saw; however, what makes me mention this part of my travels, is to take notice to you of finding the pipe of Pan, consisting of seven unequal reeds, in common use in Moldavia. The performer upon it always accompanies a group of itinerant minstrels, who are the only musicians they have in those parts, which I had the clearest proof of at a ball, which the nobility of the province gave to Prince Orlof, ambassador plenipotentiary at the congress, the Field Marshal Romanoff, Sir Charles Knowles, &c.; they could muster no other music, and we danced Greek dances to Pan's pipe; another instrument resembling a violin, a sort of tabor, and the voice of a bard, who was, perhaps, singing Homer in *modern* Greek, or might be celebrating our activity in the whirling ring, with extempore song, like Mr. Barretti's Spaniards, for any thing I knew to the contrary.

"If I remember right, it has been a matter of inquiry amongst the moderns, in what manner the ancient Greeks joined their Winding dance, which they ~~threw~~ into so many graceful figures; whether by ~~joining~~ hands, or laying hold of a string. It is danced to this day by the modern Greek ladies, exactly in the same manner that I have seen it painted; they form a long single line by each lady laying hold

with one hand of the end of a handkerchief, and they twist this line into a great many graceful figures, according to the fancy of the first or leading nymph, in a sort of graceful flowing minuet step. However, these people seem to think activity in every shape as much below them, and seem to adhere as religiously to the graces as my Lord Chesterfield. There is a considerable resemblance between this last mentioned dance and a Polonoise, only with the difference of a single instead of a double line; and I make no doubt but the Poles have taken it from the Greek one, as the countries border one another, but they seem to have thought a line of males no bad addition, and a hand sufficient without a kerchief.

“When upon this musical subject, I must take notice to you also of a company of Buccarin Tartars, who had travelled from their own country down here, to show their dexterity upon the rope, and gave me an opportunity of seeing the drum, I really believe, in its first state of invention. It consists of an earthen pot that bellys towards the top, and covered with a piece of dried lamb skin, which they beat with two round sticks, without nobs at the ends, which would be unnecessary, as they apply the whole surface of the stick to the parchment.

“A pair of these pot drums, a sort of tabor, covered only of one side, and hung with iron rings, and a screaming pipe, is the music with which they exhilarate the spectators during the performance, and I make no doubt that it has the proper effect in Buccari, although the four instruments don't produce six different sounds.

“One would be almost tempted to suppose that

this people derived their name from *BUCCA*, as their face is almost all cheek. I cannot help making an observation upon the performance of those Eastern *Neurobati*, that although they perform some difficult feats upon the rope (which is a thick hair one, and they dance it barefooted), yet there is that Asiatic *lento* attends them, which I have observed every where in the East, that I have visited; they have nothing of that activity which accompanies European performance. One thing more offers itself before I take my leave. The *Finnas* or *Finns*, the ancient inhabitants of these countries bordering the gulph where we now dwell, have the bagpipe in a very rude state, and, from its venerable simple appearance, I strongly suspect it to be the parent of our Scots one (as I am resolved to send you no orphan), for considering that its principal residence is in the Highlands, and that the Western islands were often visited by the Baltic gentry, it seems very probable that they had the honour of introducing that war-breathing bulga. But, at the same time, I don't mean even to hint that they have the most distant claim to the pibrogh, the cronogh, or any of those noble strains which the Highlanders have taught it; on the contrary, I have had the best opportunity of judging of their merit, by hearing the mean original."

THE TONGA ISLANDERS.

The inhabitants of the Tonga Islands are very fond of music, and have concerts in which it is combined with dancing. They have drums of hollowed wood, about four feet long and eighteen inches in

diameter, each of which is beat upon by three or four men with sticks. Their other instrument is a hollow piece of bamboo, with which they keep time by striking one end against the ground. The orchestra is surrounded by a ring of men singers, while the women sing and dance in a circle round all. They generally begin with a single voice, in a slow and solemn style, the women marching softly round; this is soon accompanied by an instrument, the other voices and instruments gradually joining till they arrive at the loudest pitch. They then begin by degrees to quicken their time, both in music and dancing, to the quickest possible. Sometimes in the middle of their career, a full stop is made, and the most profound silence observed for about a minute, when out they set again, more furiously. In some of their pieces, they practise the *diminuendo* in the same degrees of gradation, both with respect to time and noise. The whole is full and musical, mostly in the minor key or third, but in so uncommon a style, that it is difficult to get their notes. Their organs and flutes have very little variety, and are never used in concerts.

LAWES.

Henry Lawes, who composed the music of Milton's *Mask of Comus*, is said to have been the first who introduced the Italian style of music into England; but he strongly censured the prevailing fondness for Italian words. "To make the public sensible of this ridiculous humour," says he, "I took a table or index of old Italian songs,

and this index (which read together, made a strange medley of nonsense) I set to a varied air, and gave out that it came from Italy, whereby it hath passed for a rare Italian song."

PICCINI.

In the year 1787, the Neapolitan composers, Piccini and Sacchini, were each required to compose an opera for an entertainment at Fontainebleau. Piccini chose the story of Dido; Sacchini that of Chimena. Sacchini soon had his opera ready, and it was deemed a master piece. Piccini was late in beginning his task; but when the poetry of his Dido was finished, he repaired to the country residence of M. Marmontel, who wrote it. During his stay there, of seventeen days, he composed the whole music of the piece, retaining it in his memory, and only reducing the song part and the bass to notation. "I passed," says M. Ginguene, "a most agreeable morning in going over it with him. We both frequently shed tears."

In that fine scene, particularly in the fifth act, which is followed by the chorus of the priests of Pluto, Piccini melted into tears, and said, "Thus has it been with me for these fifteen days. Even when not composing, I could not but weep to think of poor Dido." Hence, no doubt, arises that strong feeling of sensibility which so predominates throughout this charming piece. In six weeks the whole was ready for performance, and its success was such as to eclipse all rivalry.

Piccini possessed an astonishing versatility of

genius. While Dido at the Opera House

"Op'd the sacred source of sympathetic tears,"
his pretended Lord and Sleeper gave birth to emotions perfectly opposite at the Italian Theatre.

RAMEAU.

Musical genius generally develops itself at a very early age, and musical composers usually establish their reputation very rapidly ; this, however, was not the case with the French composer, Rameau, who was fifty years of age when he produced his first opera of "Hippolite et Arcite." The music of this drama excited professional envy and national discord. Party rage was now as violent between the admirers of Lulli and Rameau, as in England between the friends of Bononcini and Handel, or, in modern times, at Paris, between the Gluckists and the Piccinists.

When the French, during the last century, were so contented with the music of Lulli, it was nearly as good as that of other countries, and better patronized and supported by the most splendid prince in Europe. But this nation, so frequently accused of more volatility and caprice than their neighbours, have manifested a steady persevering constancy in their music, which the strongest ridicule and contempt of other nations could never vanquish.

Rameau only answered his antagonists by new productions, which were still more successful ; and, at length, he was acknowledged by his countrymen to be not only superior to all competition at Paris, but sole monarch of the musical world. From 1733

to 1760, he composed twenty-one operas, of which the names and dates are annually published in the "Spectacles de Paris," and in many other periodical works.

Rameau's style of composition, which continued in favour almost unmolested for upwards of forty years, though formed upon that of Lulli, is more rich in harmony, and varied in melody. The *genre*, however displeasing to all ears but those of France, which had been nursed in it, was carried by the learning and genius of Rameau to its acme of perfection; and when that is achieved in any style, it becomes the business of subsequent composers to invent or adopt another, in which something is still left to be done, besides servile imitation.

The successful revival of his opera of "Castor and Pollux," in 1754, after the victory obtained by his friends over the Italian burletta singers who had raised such disturbance by their performance of Pergolesi's intermezzo, the "Serva Padrona," was regarded as the most glorious event of his life. The partizans for the national honour could never hear it often enough. "This beautiful opera," says M. de la Borne, "without any diminution in the applause or pleasure of the audience, supported a hundred representations, charming at once the soul, heart, mind, eyes, ears, and imagination of all Paris."

From this era, to the time of his death, in 1767, at eighty-four years of age, Rameau's glory was complete. The Royal Academy of Music, who all regarded themselves as his children, performed a solemn service in the church of the Oratory, at his funeral; and M. Philidor had a mass performed at

the church of the Carmelites, in honour of a man whose talents he so much revered.

POPE'S OPINION OF HANDEL.

Handel used frequently to meet Pope at the Earl of Burlington's. The poet one day asked his friend, Arbuthnot, of whose knowledge in music he had a high opinion, what he really thought of Handel as a musician? Arbuthnot replied, "Conceive the highest you can of his abilities, and they are far beyond any thing you can conceive." Pope, nevertheless, declared, that "Handel's finest performances gave him no more pleasure than the airs of a common ballad singer."

MR. JOHN DAVY.

One of the most remarkable instances of musical precocity, and to be ranked, in this respect, with his contemporary, Dr. Crotch, is Mr. John Davy, the living composer of the music of several popular songs and operas. When he was a child of not more than three years of age, he came into a room where his uncle was playing over a psalm tune on the violoncello, and, the moment he heard the instrument, he ran away crying, and was so terrified, that he was expected to fall into fits. His uncle, however, by a little coaxing, so reconciled him to the instrument, that in a few days he became passionately fond of the amusement. At this time there was a company of soldiers quartered at Crediton, a town about a mile from Hilion;

uncle took him there frequently; and one day, attending the roll-call, he appeared to be greatly delighted with the fifes; but not content with hearing them, he borrowed one, and very soon selected several tunes, which he played very decently.

After this, he collected a quantity of what the country people call biller; it is tubular, and grows on marshy grounds; with this biller he made several imitations of the fife, and sold them to his school-fellows. When between four and five years of age, his ear was so very correct, that he could play any easy tune, after hearing it only once or twice. Before he was six years old, a neighbouring smith, into whose shop he used frequently to run, lost between twenty and thirty horse-shoes. Diligent search was made for them for several days; but all to no purpose. Soon after, the smith heard some musical sounds which seemed to come from the upper part of the house in which young Davy lived, and having listened a sufficient time to be convinced that his ears did not deceive him, he went up stairs, where he discovered the young musician, and his property, between the ceiling of the thatched roof. He had selected eight horse-shoes out of more than twenty, to form a complete octave; had suspended each of them by a single cord, clear from the wall, and with a small iron rod, was amusing himself by imitating Crediton chimes; which he did with great exactness. The publicity which this story quickly obtained, induced a neighbouring clergyman, of considerable rank in the church, to take the young prodigy under his patronage. He provided Davy with the use of a harpsichord, on which, by his own un-

assisted exertions, he was shortly able to play any easy lesson which came in his way. He next applied himself to the violin, and found but few difficulties to surmount in his progress on that instrument. When eleven years old, he was introduced by his patron to the Rev. Mr. Eastcott, of Exeter, who set him down to the piano-forte ; and soon perceiving that the seeds of music were sown in a rich soil, he recommended his friends to place him with some cathedral organist, under whom he might have free access to a good instrument, and get some knowledge of the rules of composition. Accordingly, Mr. Jackson, organist of Exeter cathedral, was applied to, who consented to take him, and he was articled to him when about twelve years of age. His progress in church music was hardly credible ; in his voluntaries, in particular, his invention is said to have been extraordinary. He continued to improve, and became an excellent performer on the organ. He likewise became a good violin, viol, and violoncello player ; and composed some vocal quartettes, which were thought elegant by the first professors of London.

Mr. Davy has since been regularly retained as a composer to the theatres, and distinguished for the correctness of his several musical pieces, as well as the facility with which they have been produced.

DR. ARNOLD.

Previous to the year 1770, the price of admission to oratorios performed at the theatres, was as high as to the same species of entertainment at the Opera

House. Dr. Arnold, at the little theatre in the Haymarket, was the first to perform them at the usual play-house prices, and the reduction was amply compensated, by the greater numbers who flocked to hear them. Such was the eagerness of the public, that one night, when the *Messiah* was to be performed, the crowd was so great, that when the doors were opened, an universal rush forced away the bar of the box money-takers, and the different tiers were instantly filled with every description of auditors.

Dr. Arnold was very eminent as a composer, as his own oratorios and operas bear witness. The fame of his oratorio of the Prodigal Son, was so high, that when, in 1773, it was in contemplation to instal the late Lord North, Chancellor of the University of Oxford, the stewards appointed to conduct the musical department of the ceremony, applied to the composer of the "Prodigal Son" for permission to perform that oratorio on the occasion. The ready and polite acquiescence of Mr. Arnold in this request, produced him the offer of an honorary degree in the theatre; but conscious of his own scientific qualifications, he preferred the academical mode; and conformably to the statutes of the university, received it in the school room, where he performed, as an exercise, Hughes's Poem on the Power of Music. On such occasions, it is usual for the musical professor of the University to examine the exercise of the candidate; but Dr. W. Hayes returned Mr. Arnold his score unopened, saying, "Sir, it is quite unnecessary to scrutinize the exercise of the author of the 'Prodigal Son.' "

SENESINO AND FARINELLI.

Senesino and Farinelli, when in England together, being engaged at different theatres on the same night, had not an opportunity of hearing each other, till, by one of those sudden stage revolutions which frequently happen, yet are always unexpected, they were both employed to sing on the same stage. Senesino had the part of a furious tyrant to represent ; and Farinelli that of an unfortunate hero in chains ; but in the course of the very first song, the latter so softened the heart of the enraged tyrant, that Senesino, forgetting his assumed character, ran to Farinelli and embraced him.

DR. ARNE.

This eminent composer was, at an early period of his life, put to the study of the law, a profession equally inconsistent with his genius and his inclination. Having privately procured an old violin, he used to steal to his garret, in order to learn to play upon that instrument ; and such was his assiduity, that, without the aid of any tutor, he soon acquired such facility of execution, as to play in a band with judgment and precision. His father, who had never received the least intimation of his strong propensity to music, being accidentally invited to a concert, was astonished to find his son flourishing in the orchestra, as one of the principal performers.

The father of young Arne finding the bent of his inclination, emancipated him from the dry and irksome study of the law, and placed him under the tuition of Festin, an excellent performer on the violin,

where he soon rivalled the eminent abilities of his master. His talents soon brought him into a familiar intimacy with Farinelli, Senesino, Geminiani, and the other great Italian contemporary musicians.

At the early age of eighteen, Mr. Arne produced the opera of *Rosomond*; but it was not very successful; however, his masques of *Alfred* and *Comus*, altered from Milton, soon established his reputation as a composer, and he afterwards gave a series of operas to the public, which displayed the skill and talent of a great master. He was honoured with the degree of Doctor of Music, by the University of Oxford, on which occasion he composed an admission ode, which has not been printed.

During the residence of Dr. Arne at Ditton, near Hampton Court, he received a visit from Mr. Garrick, chiefly with a view of hearing Miss Brent, whose taste the Doctor had cultivated with uncommon pains, and on whose vocal powers he justly set a high value. Garrick readily acquiesced in her superior merit; but, said he, in his usual familiar way, "Tommy, you should consider that music is at best but pickle to my roast beef." "Is it not, Davy," replied the Doctor, in a strain of equal jocularity, "your beef then shall be well pickled before I have done?"

Miss Brent accordingly made her first appearance at Covent Garden Theatre, in the *Beggar's Opera*, which was repeated with such success, that Drury Lane house was nearly deserted, except on those nights that Garrick himself performed; and he was compelled to introduce operas in order to rival the other theatre.

DANISH STRATAGEM.

When Anlaff, King of the Danes, invaded Britain about the middle of the tenth century, he disguised himself as a minstrel, in order to explore the camp of King Athelstan. With his harp in his hand, he went among the Saxon tents, and taking his stand near the king's pavilion, began to play, when he was instantly admitted. There he entertained Athelstan and his lords with his singing and his music; and was at length dismissed with an honourable reward, though his songs must have discovered him to be a Dane; but the profession of a minstrel was respected even in an enemy.

FREDERICK THE GREAT.

Frederick the Great of Prussia was a very celebrated musician, both as a composer and performer. His productions are very numerous, he having composed for his own use only, one hundred solos on the flute, on which he played skilfully, until within a few years of his death, when, by the loss of several of his fore teeth, he was unable to practise his favourite amusement. When he was not in the field, he dedicated four hours every day to the study or practice of music. Quants, his favourite, composed three hundred concertos for him, which he performed in rotation every night.

THE HORN MUSIC OF RUSSIA.

A species of horn music peculiar to Russia and Poland, was invented by a Prince Gallitzin, in

the year 1762.. The instrument consists of forty persons, whose life is spent in blowing one note. The sounds produced are precisely similar to those of an immense organ, with this difference, that each note seems to blend with its preceding and following one, a circumstance that occasions a blunt sensation to the ear, and gives a monotony to the whole. However, the effect possesses much sublimity, when the performers are unseen ; but when they are visible, it is impossible to silence reflections, which join with the harmony, as to see human nature reduced to such an use, calls up thoughts very inimical to admiration of strains so awakened.

Some of these individuals who, with the pipes, are collectively called the instrument, thus, destined to drag through a melancholy existence, play at different times on several pipes of various sizes, which breathe the higher notes ; but the bass pipes have each their unchanging blower ; they are extremely long, and are laid upon a machine or trussels, close to which the performer stands, and places his mouth to the smaller extremity of the pipe, in a horizontal position. The shape is exactly that of a hearing trumpet ; a screw is inserted near the bell of the tube, to give it a sharper or flatter note, as may be required. The performers are, in general, thin and pale, and (says Sir R. Ker Porter, who gives this account) I have little doubt but that the quantity of air the instrument takes, and the practice necessary for perfection in execution, must subtract many years from the otherwise natural term of their lives

THE MUSICAL SMALLCOAL-MAN.

The eccentric Thomas Britton, better known by the name of the Musical Smallcoal-man, though living in an old and ruinous house in Aylesbury Street, Clerkenwell, attracted as polite an audience to his concerts as ever frequented the opera. The ceiling of the room in which his concert was held, was so low, that a tall man could barely stand erect in it—the staircase was outside the house, and could scarcely be ascended without crawling; yet ladies of the first rank in the kingdom forgot the difficulty with which they ascended the steps, in the pleasure of Britton's concert, which was attended by the most distinguished professors.

Of the origin of Britton's concert, we have an account written by a near neighbour of his, the facetious Ned Ward, the author of the *London Spy*, and many doggerel verses, who, at that time, kept a public house in Clerkenwell. In one of his publications, entitled, "*Satirical Reflections on Clubs*," he has bestowed a whole chapter on the Smallcoal-man's club. He says, "the club was first begun, or at least confirmed, by Sir Roger L'Estrange, a very musical gentleman, and who had a tolerable perfection on the base viol." Ward further says, that "the attachment of Sir Roger, and other ingenious gentlemen, lovers of the muses, to Britton, arose from the profound regard that he had in general to all manner of literature; that the prudence of his deportment to his betters, procured him great respect; and that men of the greatest wit, as well as some of the highest quality, honoured his musical society with their company."

Britton was, indeed, so much distinguished, that when passing along the streets in his blue linen frock, and with his sack of small-coal on his back, he was frequently accosted with such expressions as these : "There goes the famous Smallecoal-man, who is a lover of learning, a performer in music, and a companion for gentlemen."

ENGLISH MUSIC.

Music was in great favour among the Saxons and the Danes, who invaded Britain. Alfred the Great introduced himself into the Danish camp under the disguise of a harper ; and passing unsuspected through every quarter, he, by his excellent performance on that instrument, gained admission to the principal general, and made himself so far acquainted with the state of the enemy, as next day to obtain a signal triumph over them.

It is related of Cadmon, the sacred poet, who lived during the Heptarchy, that he had attached himself so much to serious studies, that he neglected music ; and being sometimes in company where the harp went round, it then being the custom at festivals for each person in company to sing and play in turn, he left the company, being ashamed that it should be remarked that he was deficient in a branch of education which was esteemed necessary to complete the character of a gentleman.

British harpers were famous long before the conquest. The bounty of William of Normandy to his *joculator*, or bard, is recorded in Domesday book. The harp seems to have been the favourite instrument of Britain for many ages, under the British,

Saxon, Danish, and Norman kings. The fiddle, however, is mentioned so early as 1200, in the legendary life of St. Christopher.

Richard the First was very fond of music ; and the place of his confinement in Germany, after returning from the Holy Land, was discovered by his minstrel, Blondel, by means of a French song which they had jointly composed.

Henry the Third, in the 26th year of his reign, gave forty shillings and a pipe of wine to Richard, his harper, and a pipe of wine to Beatrice, the harper's wife ; in such estimation were the musicians then held.

Edward the First, before he ascended the throne, took his harper with him to the Holy Land ; and when the prince was wounded with a poisoned knife at Ptolemais, the musician rushed into the royal apartment, and killed the assassin. When king, however, Edward extirpated the bards of Wales.

John of Gaunt granted a charter to his minstrels, entitled, *Carta de Roy de Minstraela*. This charter included the counties of Derby, Nottingham, Leicester, and Warwick, over which the King of the Minstrels held sway, with power to apprehend and arrest, to impanel juries, hear complaints, and determine controversies between the members of his society.

Edward the Fourth also granted a charter to the minstrels in 1469, making them one body and commonalty perpetual, and capable in law.

From this time, music appears to have been successfully cultivated ; and in the reign of Elizabeth, the genius and learning of the British musicians

were not inferior to any on the continent ; an observation scarcely applicable to any other period of the history of this country. Sacred music was the principal object of study all over Europe.

About the end of the reign of James the First, a music lecture or professorship was founded in the University of Oxford. In the reign of Charles I., a charter was granted to the musicians of Westminster, incorporating them, as the king's, into a body politic, with powers to prosecute and fine all who, except themselves, should " attempt to make any benefit or advantage of music in England or Wales ;" powers which, in the subsequent reign, were put in execution.

Towards the end of the reign of Charles II., a passion seems to have been excited in England for the violin, and for pieces expressly composed for it in the Italian manner. Previous to 1600, there was little music except madrigals and masses, the two principal divisions of sacred and secular music ; but from that time to the present, dramatic music has been the chief object of attention, and the annals of music have hitherto furnished no event so important to the progress of the art, as the invention of recitative or dramatic melody, a style of music which resembles the manner of the ancient rhapsodists.

During the seventeenth century, whatever attempts were made in musical drama, the language sung was always English. About the end of that century, however, Italian singing began to be encouraged, and vocal, as well as instrumental musicians from that country, began to appear in London ; from which period, Italian music has continued popular.

CAROLAN.

The Irish Orpheus, Carolan, seems, from the description we have of him, to have been a genuine representative of the ancient bards. Though blind and untaught, yet his attainments in music were of the highest order. At what period of his life Carolan commenced an itinerant musician, is not known; nor is it ascertained, whether, like many others, he *n'eût abord d'autre Apollon que le besoin*, or whether his fondness for music induced him to betake himself to that profession. Dr. Campbell, indeed, seems to attribute his choice of it to an early disappointment in love. But wherever he went, the gates of the nobility and gentry were thrown open to him, and a distinguished place assigned him at table. Carolan thought the tribute of a song due to every house where he was entertained, and he seldom failed to pay it, choosing for his subject either the head of the family, or the loveliest of its branches. Indeed, on every occasion, the emotions of his heart, whether of joy or grief, were expressed in his harp. Many a favourite fair has been the theme of a beautiful planxty; and as soon as the first excess of grief for the loss of his wife had subsided, he composed a monody on her death, teeming with harmony and poetic beauties.

The fame of Carolan soon extended over Ireland, and, among others, reached the ears of an eminent Italian music master in Dublin, who putting his abilities to a severe test, became convinced how well his reputation was merited. The Italian singled out an

excellent piece of music, but in several places either altered or mutilated the piece, although in such a manner, as that no one but a real judge could make the discovery. It was then played to Carolan, who bestowed the deepest attention on the performance, although he was not aware of its being intended as a trial of his skill; or that the critical moment was then at hand, which was to determine his reputation.

When it was finished, and Carolan was asked his opinion, he declared that it was an admirable piece of music; but, said he, very humorously, in his own language, "ta se air chois air bacaighe," that is, here and there it limps and stumbles. He was then requested to rectify the errors; and this he did immediately, to the astonishment of the Italian, who pronounced Carolan to be a true musical genius. [For some farther notices of Carolan, see *Anecdotes of Imagination.*]

THE MUSIC OF THE SPHERES.

The imaginary music of the spheres is a doctrine of great antiquity, since we find allusion to it in the Holy Scriptures. Job, chapter 38, speaks of the creation, "when the morning stars sang together, and all the sons of God shouted for joy."

Among the ancient writers, this was a favourite subject of philosophical enquiry. Pythagoras and Plato were of opinion that the muses constituted the soul of the planets in our system; and the disciples of both these celebrated philosophers supposed the universe to be formed on the principles of harmony. The Pythagoreans maintained an opinion which

many of the poets have adopted, that music is produced by the motion of the spheres in their several orbits; that the names of sounds in all probability were derived from the seven stars.

Pythagoras says, that the whole world is made according to musical proportion. Plato asserts, that the soul of the world is conjoined with musical proportion.

Sir Isaac Newton was of opinion that the principles of harmony pervade the universe, and gives a proof of the general principle from the analogy between colours and sounds.

From a number of experiments made on a ray of light, with the prism, he found that the primary colours occupied spaces exactly corresponding with those intervals which constitute the octave in the division of a musical chord; and hence he has obviously shown the affinity between the harmony of colours and musical sounds.

Shakespeare, Milton, Dryden, Mason, and other eminent poets, all seem to favour the Pythagorean system. The first of these, whose vast mind grasped the whole creation, with its internal mechanism at once, thus happily alludes to the subject in his play of "The Merchant of Venice:"

"There's not the smallest orb which thou behold'st,
But in his motion like an angel sings,
Still quiring to the young ey'd cherubims;
Such harmony is in immortal sounds!
But whilst this muddy vesture of decay
Doth grossly close us in, we cannot hear it."

IMITATIVE MUSIC.

The power of music as an imitative art, though not successful to the extent it has been attempted to be carried, has been sufficiently remarkable. The Highland pibrochs, of the gathering of the clans, are, some of them, very happy instances of this power. They represent the assembling of the clan around the banner of their chief, the march over the distant hills, the gradual approach quickening into the onset, the confusion and turbulent rapidity of the conflict, with the triumph and defeat of the respective armies.

Rousseau was of opinion that the power of music in imitation, was almost unlimited. He says, "The musician will not only agitate the sea, animate the flame of a conflagration, make rivulets flow, the rain fall, and torrents swell, but he will paint the horrors of a boundless desert, calm the tempest, and render the air tranquil and serene. He will not directly represent things, but excite in the soul the same movement which we feel in seeing them."

Mr. Browne, the painter, in his "Letters on the Poetry and Music of the Italian Opera," says, "It is surely evident that resemblances, or analogies, may be produced by means of sounds, and of their rhythm and arrangement to every thing in nature, which we perceive, in consequence of sound and motion; thus, the whistling of winds, the noise of thunder, the roaring and dashing of the sea, the murmurs of a storm, the solemn waving of a lofty pine, the forked motion and momentary appearance of lightning, the grand swelling of a billow, must, even to those who

have not an ear, appear all within the compass of musical imitation." But he goes still further, and tells us, that the imitation of which music is capable, is not to be stinted to such positive resemblances as those now cited, but general ideas of extension, of repose, and of energy, of debility, of union, &c., may be clearly conveyed by different qualities, modifications, arrangements, and combinations of musical sounds.

Handel, perhaps, carried the imitative art farther than any composer. In his oratorio of Israel in Egypt, he has imitated, by notes, the buzzing of flies, and the leaping of frogs, and has rattled down a hailstorm so wonderfully, that to the imaginations of the greater part of those who attended the music meetings in Westminster Abbey, it absolutely realized dreary winter, while every thing in nature was invigorated by the warm rays of the genial sun.

In a celebrated song,

" On a plot of rising ground,
I hear the far off curfew sound,"

Handel has also imitated the evening bell with great success ; and in

" Hush ye pretty warbling choirs,"

he has most charmingly imitated the singing of birds, by a flageolet in the accompaniment.

The Abbé Vogler, chapel master to the King of Sweden, who performed publicly in London in the year 1790, was famous for his imitations, of which his performances on the organ chiefly consisted. A pastoral scene, interrupted by a storm, was consi-

dered as one of his best ; it commenced with a pastoral movement, and the storm was introduced by the whistling of the wind ; this increased, until there was a loud burst of thunder. The storm then gradually decreased, until all was calm and serene. The effect of this is said to have been very astonishing.

ROYAL PRECEPT.

When Farinelli was at Venice, he was honoured with the most marked attention from the Emperor Charles VI. ; but of all the favours he received from that monarch, he used to say, that he valued none more than an admonition which he received from him on his style of singing. His imperial majesty condescended to tell him one day, with great mildness and affability, that his singing was, indeed, supernatural, that he neither moved nor stood still like any other mortal ; but “ these gigantic strides,” continued his majesty, “ these never ending notes and passages, only surprise, and it is now time for you to please ; you are too lavish of the gifts with which nature has endowed you ; if you wish to reach the heart, you must take a more plain and simple road.” These few words brought about an entire change in Farinelli’s manner of singing ; from this time he mixed the pathetic with the spirited, the simple with the sublime, and by these means, delighted as well as astonished every hearer.

BALLAD SINGING DIVINE.

Dr. Richard Corbet, Bishop of Norwich, was a great humourist, both in his words and actions. "After he was D.D.," says Aubrey, "he sang ballads at the Crosse at Abingdon. On a market day, he, and some of his comrades, were at the tavern by the Crosse (which, by the way, was then the finest in England). A ballad singer complained that he had no custome; he could not put off his ballads. The jolly Dr. puts off his gowne, and puts on the ballad singer's leathern jacket, and being a handsome man, and having a rare full voice, he presently vended a great many, and had a great audience."

ITALIAN MUSIC.

For nearly two centuries, certain circumstances contributed to retard the cultivation, or at least the success of music in Italy. This may, perhaps, be accounted for by the attention which was bestowed on the cultivation of science, and which occasioned art to be in some measure neglected. Devoted chiefly to divine worship, and practised amidst the darkness of cloisters and religious institutions, the secrets of harmony, and the theories of counterpoint, restricted genius within a circle of solemn, but naturally uniform compositions. It must not, however, be supposed, that sacred music and its august uses constitute an unfertile source of beauty and expression, when the composer can range at freedom through the infinite sphere

of celestial ideas and inspirations. At the period here alluded to, a sort of learned routine chilled the fancy of the composer; its influence even pervaded the taste for theatrical representations, and nothing was produced on the stage but mythological and allegorical subjects, destitute of interest or variety. But when poetry, in dramas of another description, suited to the development of the musical art, presented to the composer resources and effects like those which tragedy and comedy derive from a delineation of the human heart, music seemed to have acquired a new empire, and aspired to express all that had before belonged exclusively to the art of the dramatic poet.

This change was brought about towards the commencement of the eighteenth century, by the productions of *Apostolo Zeno*, *Metastasio*, *Goldoni*, &c. The style of composition, the arrangement of scores, the method of singing, all underwent modifications. Taste and science mutually assisted each other in painting the passions, the sentiments, the follies, the contrast, and the novel situations which were acquired by the more intimate union of music with the dramatic art.

It may be said that, at that period, music was introduced to the world; she became connected with the habits and enjoyments of society. The companion of the other arts, and subject to the same public judgments, she constituted a portion of the literature of every nation. Like all works of imagination, musical compositions became the objects of those parallels which criticism establishes among the various creations of fancy. The learned school of *Leo, Vinci*, and *Durante*, soon grew to be a nursery

of celebrated composers, who succeeded each other for the space of half a century. Their names were declared worthy of being associated with those of *Michael Angelo* and *Raphael*. Finally, in the short period of fifty years, music was allowed, by the best critics, to have equalled the arts of design, and to have attained the summit to which the latter were raised in the sixteenth century.

About this epoch of the universal art, *Giovanni Paisiello* appeared, and soon distinguished himself by his musical talents. It is well known that, about the time when *Piccini* quitted Italy to visit France, he became, by his concurrence with the celebrated Saxon (*Gluck*) the occasion of a musical war, which is nearly as celebrated as the siege of Troy. The Italians did not, at that time, perfectly comprehend the object of a parallel which seemed to divide between two rivals the empire of musical glory. In Italy, that empire was shared by several masters, who were equal in genius, though their style of composition was various. No one thought of establishing any decided superiority among the works of *Palestrina*, *Sarti*, *Piccini*, or *Sacchini*. It was even believed that music had long since passed through every degree in the circle of genius.

In the meanwhile, *Paisiello* had studied in Italy the various distinctions between the styles of *Gluck* and *Piccini*. Certain well known causes have produced in Germany a strong taste for the study of harmony and instrumental music, especially compositions for wind instruments. In Italy, the taste for singing is innate, and, at that period in particular, all instrumental accompaniments were rendered subor-

dinate to the voice of the singer. *Paesello* imparted richness and variety to the Italian orchestra, by the introduction of wind instruments. He gave additional energy to the orchestra, without diminishing the eloquence of the song. He composed a vast number of airs with accompaniments for the clarinet and hautboy; and his compositions, whilst they retained all their graceful simplicity, produced a more rich and varied effect than before. It was universally acknowledged, that he had improved upon the art of his predecessors. It seemed as though music could make no further advancement without falling into extravagance. Since this period, Italian music has predominated in every part of Europe.

SINGING AT SIGHT.

In 1741, Handel, proceeding to Ireland, was detained for some days at Chester, in consequence of the weather. During this time, he applied to Mr. Baker, the organist, to know whether there were any choir men in the Cathedral, who could sing *at sight*, as he wished to prove some books that had been hastily transcribed, by trying the choruses. Mr. Baker mentioned some of the best singers in Chester, and, among the rest, a printer of the name of Janson, who had a good bass voice, and was one of the best musicians in the choir. A time was fixed for this private rehearsal at the Golden Falcon, where Handel had taken up his residence; when, on trial of the chorus in the *Messiah*,

“And with his stripes we are healed,”

poor Janson, after repeated attempts, failed completely. Handel got enraged, and after abusing him in five or six different languages, exclaimed in broken English, "You schautrel, tit not you dell me dat you could sing at soite?" "Yes, sir," said the printer, "and so I can, but not at *first sight*."

THE REED.

Men in a state of nature, in every zone, make great use of reeds. The Greeks said with truth, that reeds had contributed to subjugate nations, by furnishing arrows, softening men's manners by the charms of music, and unfolding their understanding, by affording the first instruments for tracing letters. Humboldt says, these different uses of reeds mark, in some degree, the three different periods in the lives of nations. The tribes of the Oroonoko are found at the first step of dawning civilization. The reed serves them only as an instrument of war, and of hunting; and the Pan's pipe has not yet, on those distant shores, yielded signs capable of awakening mild and humane feelings.

To make reeds of different lengths, and make them sound in succession, by passing them before the lips, is a simple idea, and naturally presented itself to every nation. We were surprised (says Humboldt) to see with what promptitude the young Indians constructed and tuned those pipes, when they found reeds on the banks of the river. These reeds, ranged in a line, and fastened together, resemble the pipe of Pan, as we find it represented in the Baccha-

malian processions on Greek vases. These reeds, which emit feeble sounds, form a slow and plaintive accompaniment to the dances of the natives.

ABYSSINIAN TRUMPET.

Bruce, in his description of the military trumpet used in Abyssinia, says, that it sounds only one note, in a hoarse and terrible tone, and that it is played slow when on a march, or before an enemy appears in sight; but afterwards, it is repeated very quick, and with great violence. It has a powerful effect on the Abyssinian soldiers, transporting them absolutely to fury and madness, and rendering them so regardless of life, as to make them throw themselves into the middle of the enemy, and fight with the most determined gallantry against all advantages. Bruce says, he has often, in time of peace, tried what effect this change would have upon them, and found that none who heard it could remain seated, but that they all rose up, and continued the whole time in motion.

MEDICINAL EFFECTS OF MUSIC.

The effects attributed to music in the relief and cure of various maladies, are so marvellous, as to excite very just suspicion of their truth; many of them, however, are too well authenticated to be wholly denied. Martinus Capella assures us, that fevers were removed by song; and that Asclepiades cured deafness by the sound of the trumpet. Plutarch says, that Thelates, the Cretan, delivered the

Lacedæmonians from the pestilence, by the sweetness of his lyre ; and many other ancient writers speak of music as a remedy for almost every malady.

Cicero notices the astonishing power of music ; and Plato supposes that the effect of harmony on the mind, is equal to that of air on the body. Father Kircher requires four conditions in music proper for the removal of sickness : 1st. harmony ; 2nd. number and proportion ; 3rd. efficacious and pathetic words joined to the harmony ; 4th. a skill in the adaptation of these indispensable parts to the constitution, disposition, and inclination of the patient.

The Phrygian pipe is recommended by several of the ancient fathers as an antidote to the sciatica ; and, indeed, according to some writers, every malady has, at some time or other, yielded to the power of music.

Modern times also furnishes numerous instances of the effect of music on diseases. In the History of the Royal Academy of Sciences at Paris, for 1707, a very remarkable case of this kind is related.

A musician, who was a great proficient in his art, and famous for his compositions, was seized with a fever, which gradually increasing, became at last accompanied with alarming paroxysms. On the seventh day, he fell into a very violent, and almost uninterrupted delirium, accompanied with shrieks, tears, horrors, and a perpetual want of sleep. On the third day of his delirium, one of those natural instincts which are commonly said to prompt animals in distress to seek for those herbs that are proper for their case, made him desirous of hearing a small concert in his chamber. His

physician did not consent to the proposal without some reluctance. It was at last, however, agreed to, and the cantatas of M. Bernier were sung to him ; no sooner had the soft melodious strain touched him, than his countenance assumed an air of sweetness and serenity, his eyes became calm, his convulsions ceased entirely, he shed tears of joy, and was more affected with that particular music than ever he had been by any before his disorder, or any that he heard after his cure. He was free from the fever while the concert lasted ; but when it was at an end, he relapsed into his former state. The use of a remedy whose success had been at once so happy and unexpected, was continued ; the fever and delirium were always suspended during the concert, and music was become so necessary to the patient, that, during the night, he made a relation of his own, who often attended him, sing, and even dance to him. This relation being himself much affected, paid him such pieces of complaisance with reluctance. One night, when he had no other person but his nurse with him, and who could only blunder out the harsh and unharmonious notes of some country ballad, he was obliged to be contented with her music, and even found some relief from it. A continuance of the music for ten days cured him entirely, without the assistance of any other remedy, except once taking some blood from his ankle, which was the second time the operation had been performed on him during his disorder. To the power of music, however, his cure was attributed.

M. Dodat, who relates this singular case, does not pretend to say that it may be considered as a general

rule ; but it is remarkable how effectually concerts restored the spirits gradually to their natural course in this patient, in whom music, by long habit, had become almost the soul of his intellectual existence. It is not, however, probable, that a painter would be cured by viewing the exquisite and masterly touches of his fellow artist, in a piece of painting, since performances of that kind are not found to have the same effect as music on the spirits ; indeed, in this respect, it stands single.

A work has recently been published in Germany on this subject, which cites a number of curious facts, which are adduced as proof, that the most serious disorders, after having resisted every remedy, have, at length, yielded to the charms of music, and that the most acute pain has been mitigated by listening to pathetic melody. The author asserts, that in cases of hemorrhage, the most astonishing effects have been observed.

M. de Mairan, in the History of the Academy of Sciences just alluded to, speaking of the medicinal power of music, says, that it is from the mechanical involuntary connection between the organs of hearing, and the consonances excited in the outward air, joined to the rapid communication of the vibrations of these organs to the whole nervous system, that we owe the cure of spasmodic disorders, and of fevers, attended with a delirium and convulsions.

Dr. Bianchini says, he has witnessed many instances in which music has been applied with great effect, in cases of acute and chronical diseases. Dr. Leake says, that music produces its salutary effects by exciting a peculiar sensation on the nerves of the

ear, which communicate with the brain, and general nervous system. He says, that its sovereign influence over the mind cannot be disputed ; that it is balm to the wounded spirit, exalts the soul above low-thoughted care, and wraps it in Elysium.

Dr. Cox relates a case of the power of music on insanity, in which great benefit was obtained in the cure of a soldier, by the music of a fife ; but the fife evidently produced its effect by breaking through the train of disordered ideas, and introducing new associations, from the recollection of past scenes, in which he was warmly interested.

SENSE AND SOUND.

It is related of Haydn, that when about to compose, " noting down his principal idea or theme, and choosing the keys through which he wished it to pass, he imagined a little romance which might furnish him with musical sentiments and colours." The strict connection which thus subsisted between the poetical and the musical imagination of Haydn, was of great advantage to him in his compositions. He thus introduced into his melodies an air of reality which we in vain look for in those of his predecessors.

The musical idea, though originally vigorous and impressive, may be clothed in phraseology so clumsy, as to deprive it of all elegance. This phraseology is as capable of improvement, as the modes of expression in poetic language ; and in the airs of Haydn and Mozart, we discover that beautiful connection, that perpetual variety of expression,

and that polished elegance of manner, which are so rarely met with even in the compositions of Corelli, Handel, Gluck, or Arne.

THE BARDS.

The ancient bard has been defined in Ossian's Poems, to be one "who sung of the battles of heroes, or the heaving breasts of love." A correct ear, a fine voice, skill in instrumental music, and a poetical genius, were all requisite to excel in the profession of a bard ; and as such talents have ever been rare, the few that possessed them were highly esteemed. Bards were principal persons at every festival, and at every solemnity. Their songs, which, by recording the achievements of kings and heroes, animated every hearer, were the entertainment of every warlike nation.

Hesiod relates, that bards in his time were very numerous ; and Demodocus is mentioned by Homer as celebrated in his profession. Cicero informs us, that at Roman festivals, the virtues and exploits of their great men were sung ; and we learn that the same custom prevailed in Peru and Mexico, on the discovery of the New World. Father Gabien says, that even the inhabitants of the Marian islands have bards, who are greatly admired, because in their songs are celebrated the feats of their ancestors.

In no part of the world, however, did the profession of bard appear with such lustre as in Gaul, in Britain, and in Ireland. Wherever the Celtæ, or Gauls, are mentioned by ancient writers, we seldom fail to hear of their druids and their bards ; and

both these orders of men seem to have existed among them from time immemorial. Ammianus Marcellinus says, that the study of the most laudable arts among the Celtæ, was introduced by the bards, whose office it was to sing in heroic verse the gallant actions of illustrious men. The druids had some share in promoting civilization at this period. Though Julius Cæsar, in his account of Gaul, does not expressly mention the bards, yet it is evident that he includes them under the title of druids, since he says, that such as were to be initiated into this order, were obliged to commit to memory a great number of verses, insomuch, that some employed twenty years in their education; and that they did not think it lawful to record those poems in writing, but sacredly handed them down by tradition from race to race.

The attachment of the Celtic nations to their poetry and their bards, was so strong, that amidst all the changes of their government and manners, even long after the order of the druids was extinct, and the national religion altered, the bards continued to flourish, not as a set of strolling songsters, like the Greek rhapsodists, but as an order of men highly respected in the state, and supported by a public establishment. Thus we find their remaining under the same name, and exercising the same functions as of old, in Ireland and in the north of Scotland, even to very recent times, where every chief had his own bard, who was considered as an officer of rank in his court.

The bards, as well as the druids, were exempted from taxes and military service, even in times of

the greatest danger ; and when they attended their patrons in the field, to record and celebrate their great actions, they had a guard assigned them for their protection. At all festivals and public assemblies, they were seated near the person of the king or chieftain, and sometimes even above the greatest nobility and chief officers of the court. Nor was the profession of the bards less lucrative than it was honourable ; for besides the valuable presents which they occasionally received from their patrons when they gave them uncommon pleasure by their performances, they had estates in land allotted for their support. Indeed, so great was the veneration in which the princes of these times held the bards, and so highly were they charmed and delighted with their tuneful strains, that they sometimes even pardoned capital crimes for a song.

It may readily be supposed, that a profession that was at once so honourable and advantageous, and that enjoyed so many flattering distinctions, and desirable immunities, would not be deserted. It was, indeed, amply supplied ; and we learn that the number of bards in some countries, particularly Ireland, are almost incredible. In Ossian, we find frequent mention of a hundred bards belonging to one prince, singing and playing in concert for his entertainment. Every chief bard, who was called *Allah Redan*, or Doctor in Poetry, was allowed to have thirty bards of inferior note constantly about his person ; and every bard of the second rank, was allowed a retinue of fifteen disciples.

In the first stages of society in all countries, the sister arts of music and poetry seem to have been

always united. Every poet was a musician, and sung his own verses to the sound of some musical instrument. Indeed it seems probable that the ancient Britons, as well as many other nations of antiquity, had no idea of poems that were only made to be repeated, and not to be sung to the sound of musical instruments. The bards, says Diodorus Siculus, "sung their poems to the sound of an instrument not unlike a lyre;" and Ammianus Marcellinus says, they "celebrated the brave actions of illustrious men in heroic poems, which they sung to the sweet sounds of the lyre;" and succeeding writers give these accounts full confirmation.

The bardic profession in Britain, sunk on the invasion of the Romans; for after the Britons had submitted quietly to their yoke, yielded up their arms, and lost their free and martial spirit, they could take little pleasure in hearing or repeating the songs of their bards in honour of the glorious achievements of their ancestors. These sons of song being thus persecuted by their conquerors, and neglected by their own countrymen, either abandoned their country or profession; and their songs being no longer heard, were soon forgotten.

Some remains of the ancient bard were to be met with in the strolling minstrels who wandered through the country with their harps. One of the last of these was Roderick Dall, who was living about the middle of the last century. His compositions were in great repute among the Highland families of distinction. He had a pleasing voice, and was a fine player on the harp.

MUSICAL VAGARIES.

The Rev. Mr. Gostling, Sub-dean of Westminster, was very fond of the viol-da-gamba, on which he played skilfully. Purcell, who lived with him on terms of great intimacy, hated the viol-da-gamba, and determining to tease his friend, got some person to write the following mock eulogium on the viol, which he set in the form of a round for three voices :

“ Of all the instruments that are,
None with the viol can compare ;
Mark how the strings their order keep,
With a *whet, whet, whet* ; and a *sweep, sweep, sweep* ;
But above all this still abounds,
With a *zingle, zingle, zing*, and a *sit, zan, zounds*.”

This musical *jeu d'esprit*, nearly put Mr. Gostling out of love with the viol-da-gamba.

Purcell himself was the subject of a musical vagary. Mr. Tomlinson wrote a humorous Latin rebus on Purcell's name, in which it is intimated, that he was not less admired for his performance on the organ, than for his compositions. The verses were set to music in the form of a catch, by Mr. Linton. The translation is as follows :

“ A mate to a cock, and corn tall as wheat,
Is his Christian name, who in music's complete ;
His surname begins with the grace of a cat,
And concludes with the house of a hermit ; note
that.

His skill and performance each auditor wins,
But the poet deserves a good kick 'on the shins.'"

DR. SAUNDERSON.

Persons who are deprived of sight, are generally blessed with a refined ear; hence, perhaps, it arises that music is a favourite study with the blind. Dr. Nicholas Saunderson, the celebrated blind mathematician, was a singular instance of this delicacy of ear. He could readily distinguish to the fifth part of a note; and by his performance on the flute, which he had learned as an amusement in his younger years, discovered such a genius for music, as would probably have appeared as wonderful as his excellence in the mathematics, had he cultivated the art with equal application.

MUSICAL ORATORY.

The Romans did not confine the beauties of eloquence to the importance of the subject, the powers of language, or the niceties of composition; but included propriety of gesture, and melody of voice. Cicero relates, "that Caius Gracchus had a servant who played admirably on the flageolet, and stood behind the orator while he was haranguing, in order to rouse him when his utterance became languid, or to moderate his tones when they rose too high. These musicians were no doubt entertaining to the audience when the orator was heavy and dull, and might be very usefully employed to enliven a dull debate at the present day.

INFANT PRODIGIES.

Several instances of musical genius developing itself in infants, have been mentioned in this part, and in the *Anecdotes of Youth*; to those may be added the following, which are equally striking.

John Hummell, a native of Vienna, discovered a strong propensity for music before he was three years old. As soon as he was able to utter his letters distinctly and with facility, he commenced his musical education under his father. After some time, he became a pupil of Mozart, whose manner and taste in playing on the piano-forte, he faithfully copied. When about five years of age, he played publicly in the most correct style, and composed some select pieces of music.

In 1791, being then ten years of age, Hummell came to England, where his astonishing performance on the grand piano-forte, at the Hanover Square concerts, and other places in London, were the subject of universal admiration. A professional gentleman who heard him on one of these occasions, says, he played one of the most difficult lessons he ever heard, with the greatest neatness and precision; and he adds, "I think I may venture to say, that few professors would attempt to surmount the many extremely difficult and complicated passages which ran through the whole of this lesson, and which he executed, so far as I could judge by the testimony of the ear, without missing a single note. The lesson was of his own composition."

Charles and Samuel Wesley, sons of the Rev. Charles Wesley of Bristol, were both remarkable for musical precocity. Charles, before he was three years old, played a tune on the harpsichord readily and in correct time. His mother had used this instrument almost from his birth, to quiet and amuse him; and before he could speak, he would not suffer her to play with one hand only, but would take the other and put it on the keys. As his years increased, his abilities improved, and he became a celebrated composer, particularly in some pieces for two organs, which were ably performed by himself and his brother.

Samuel Wesley, the brother of Charles, when three years old, attempted to play "God save the King," "Fisher's Minuet," and other tunes; and before he was nine years of age, he composed several oratorios, particularly the oratorio of Ruth, produced when he was only eight years old. Dr. Boyce being on a visit to old Mr. Wesley, was shown this oratorio, when after perusing it with great attention, he praised it in terms of the highest admiration, and said, "Nature has given to this child, by intuition, what it has cost me many years of close application to acquire."

In 1790, there was a child little more than four years old, brought from Warwickshire, to London, whose musical talents excited great astonishment. The boy, who was the son of a malster of the name of Appleton, near Birmingham, had, until he was more than three years old, so strong an aversion to all notes of melody, that he constantly burst into tears when either his father or mother

sung, or played on any instrument. But suddenly he became so passionately enamoured of those sounds, to which he had before shown such signs of aversion. In nine months he was able to play several of the difficult fugues of Handel and Corelli on the piano-forte and organ, with fine taste, and the most discriminative touch.

MODERN MINSTREL.

A recent traveller in Germany, when at Perghen, met with an amusing itinerant, who seemed to live more by his wits than his work. He paid for his potatoes and straw like the ancient bards, by reciting songs, poems, and stories. The principal subject of his themes, were the triumphs, real and imaginary, of the Prussian armies, the fatherly care of General Blucher, and the crimes of Bonaparte. He seemed to have collected all that had been written on these subjects, and quite charmed the people of the inn where he stopped, by his recitals. They were doubly pleased when he sang any which they knew, and when they could join with him. They had also learned to sing of the heroic deeds of the Prussians, and nothing but these war songs seemed to give them pleasure.

EARL OF MORNINGTON.

The late Earl of Mornington, the father of the present Duke of Wellington, was one of the few noble composers that the history of music has to record. His lordship, when an infant, and in his

nurse's arms, was uncommonly attentive whenever his father, who was a good musician, played on the violin. A musician of the name of Dubourg, who was at that time a distinguished performer on that instrument, being once at the earl's house, and offering to take the violin, the child manifested the strongest objections to his father's parting with it; but when he heard Dubourg play, his infant mind became so sensible of the superiority, that he would never after permit his father to play when Dubourg was present.

The earl did not commence performer until he was nine years old; but his lordship was soon so distinguished for his musical abilities, that the University of Dublin conferred on him the degree of Doctor of Music, and he was appointed king's professor. One of his songs, "Here in cold Grot," has always been much admired.

DR. JOHNSON.

Although Dr. Johnson had no ear for music, yet he was sensible that to many persons it was a source of exquisite delight, and, in his opinion, all such enjoyed an additional sense. The Doctor, when one day at Mrs. Thrale's, listened very attentively while Miss Thrale played upon the harpsichord. Dr. Burney, who was present, observing it, said, "I believe, sir, we shall make a musician of you at last." Johnson, with great complacency, replied, "Sir, I shall be glad to have a new sense given to me."

MODERN EFFECTS OF MUSIC.

The effects of music are as varied as the dispositions of the persons on whom it has influence. To some it is the source of the most pleasurable sensations ; on others, its effects are directly the reverse. Mr. Eastcott relates an instance, of a gentleman of his acquaintance, on whom the first impression of music was of the most pleasing kind ; in the course of time he found its effects increase so much on his nerves, that for many years he was obliged to leave the room previous to its being introduced. In vain he tried to get the better of his feelings, fearing he might appear ridiculous in the opinion of the world ; but two succeeding experiments deterred him from making another, for he was both times seized with a convulsion in his jaw. The last time, he was so generally convulsed, that his friends were greatly alarmed. The song which thus subdued him, was,

“ Come ever smiling liberty,”

in Handel's Oratorio of “Judas Maccabeus.”

A gentleman of the faculty residing in Devonshire, being at a musical society there, on hearing a *Trio of Lampugnani's*, fell into a fainting fit, which entirely deprived him of speech and recollection for more than an hour. Music had generally this effect on him, but he was so fond of it, that he could never resist the temptation of hearing it, though he paid so dearly for it. Some years after this, he was in London, when he went to witness Dr. Arne's Opera of *Artaxerxes* ; he stood

over the orchestra during the overture with some difficulty ; but the first song overcame him, and he fell senseless against the back of the box. The house was immediately in great confusion ; a surgeon, who happened to sit near him, got him conveyed into the lobby, where he applied the lancet, and after some time, succeeded in restoring him.

A more melancholy circumstance occurred on the first grand performance of Handel's commemoration at Westminster Abbey. Mr. Burton, a celebrated chorus singer, was on the commencement of the overture of " Esther," so violently agitated, that after laying in a fainting fit for some time, he expired. At intervals he was able to speak, and but a few minutes before he breathed his last, he declared that it was the wonderful effect of the music which had thus so fatally operated upon him.

Dr. Halifax, the Bishop of Gloucester, during one of the performances of the Messiah, at the same commemoration, was so much affected, that he wished to quit the abbey, fearing he should not be able to bear up against its extraordinary effects.

A country gentleman, who was present at the same time, declared, before the performance commenced, that curiosity, and a wish to save his credit with his neighbours at his return, were his chief motives for attending, as he never experienced much pleasure from music. He was, however, soon so affected, that the tears trickled down his cheeks, and he confessed that he felt transports of which he had never before formed the slightest conception.

Another gentleman, who had never in his life been able to attend an oratorio, and very seldom an

opera, without falling asleep, so tedious did they seem, was so unconsciously delighted at the commemoration of Handel, that the whole day's performance seemed to him but the work of a single hour. Such are the effects of music in its most refined state, on minds insensible to its ordinary charms.

MUSICAL QUARRELS.

In the year 1802, such a number of dissensions prevailed among the Professors of the *Conservatoire de Musique* in Paris, that it was feared the institution was going to be dissolved. A wit wrote the following epigram on the occasion :

“ J'admire leurs talens, et même leur génie,
Mais, au fait, ils ont un grand tort ;
C'est de s'intituler Professeurs d'Harmonie,
Et de n'être jamais d'accord.”

BEETHOVEN.

One of the most celebrated of living composers is Beethoven, whose style is decidedly different from that of Haydn. The symphonies of Haydn may be compared to little operas, formed upon natural occurrences, all within the verge of probability ; those of Beethoven are romances of the wildest invention, exhibiting a supernatural agency, which powerfully affects the feelings and imagination.

The genius of Beethoven is of that character which is scarcely likely to receive justice from his contem-

poraries ; it seems to anticipate a future age. In one comprehensive view, he surveys all that science has hitherto produced ; but regards it only as the basis of that superstructure which harmony is capable of raising. He measures the talents and resources of every preceding artist, and, as it were, collects into a focus their scattered rays. In sacred music he is pre-eminently great. The dark tone of his mind is in unison with that solemn style which the services of the church require ; and the gigantic harmony which he wields, enables him to excite by sounds, a terror hitherto unknown.

This sublimity is fully displayed in the "Mount of Olives." The movement which describes the march of the Roman soldiers when they go out in search of Jesus, is remarkable for novelty and effect ; the passage, "he came towards this mountain, he'll not escape our search," partakes of the solemnity of a march, yet possesses a character of activity and enterprise. The mutations of the harmony are constantly turning the course of the melody into every direction.

The last chorus may be quoted as a specimen of the true sublime. The sinfonia which introduces it, when performed in a spacious church, is a continued clash of sounds, so tremendous as to awaken the sentiment of danger in the highest degree. During the solemn enunciation of the words, "Hallelujah to the Father, and the Son of God," a succession of vivid and appalling shocks of sound proceeds from the accompaniment, the effects of which is truly electrical.

MADAME FEODOR.

The performers of the Opera have long been remarkable for sacrificing sense to sound, at the expense, frequently, of all meaning, order, and consistency. Since Metastasio and Mozart have "married music to immortal verse," a great amendment in this particular may be observed. But old habits are not easily eradicated, and we still now and then find even the best performers taking strange liberties with the text of their authors. Thus when the *Clemenza di Tito* was first brought out in this country in 1817, Madame Feodor wished that a song, in which she expected to make a great impression, but which was placed by the author at the end of the second act, should be sung at the beginning of the first. Mr. Ayrton, the musical director of the Opera House, observed, that this would never do; since, in the song, Madame has to bid adieu to her friends after being banished, and the transposition would be putting the farewell first, and the banishment afterwards. Madame Feodor could not, however, be persuaded to view this mutation as of the least consequence; and Signor Vestris, poet to the King's Theatre, was appealed to. Signor Vestris thought also that the change was of no consequence; but stated, as his reason for this opinion, "that the wholeness and consistency of the opera as originally written, had, by tyrant custom, been so completely ruined, that any farther change was a matter of indifference." As Vestris, however, only spoke of what had been the

case on the continent, Mr. Ayrton resolved that no such absurd distortions should injure the introduction of Metastasio to an English public, and Madame Feodor was obliged, in obedience to managerial authority, to sing the song where the author had placed it—that is, in its right place.

DON GIOVANNI.

The story of Don Giovanni, founded on a Spanish tradition, was first introduced upon the stage as a comedy, under the title of “*El Burlador de Sevilla, y Combidado de Piedra* ; or John of Seville, and the Guest of Stone,” by Gabriel Tellez, of Madrid. It was soon translated into Italian, by Cicognini, and also by Gilberto, and was performed with so much success in this language, not only in Italy but also at Paris, that Moliere being strongly solicited by his company of comedians, to write an imitation of it, produced “*Le Festin de Pierre*,” a comedy in five acts, in prose, which was first represented in 1663. The piece was shortly afterwards put into verse by T. Corneille, who added two scenes, and thus it has been performed on the French stage ever since. Two more French pieces have also been written on the subject.

In 1676, Shadwell, the poet laureate, dramatized the story as a tragedy, called the *Libertine* ; but he made his hero so wantonly wicked, and the catastrophe so horrible, that it was scarcely fit for the stage ; yet the author thought it had a good moral tendency, and in his preface relates, that he had been credibly informed by a gentleman, that he had

seen it acted in Italy, by the name of "Atheisto Fulminato," in churches on Sundays, as a part of devotion.

About the middle of the last century, Goldoni added one more to the numerous dramas, founded on the history of the licentious Spanish grandee, and entitled it, "Don Giovanni Tenorio, o sia, Il Dissoluto."

When Mr. Palmer had the theatre in Well Close Square, he introduced the story converted into a pantomimic ballet of action, under the title of "Don Juan, or the Libertine Destroyed ;" and thus it long continued popular.

The Italian opera of Don Giovanni, which has been so unprecedentedly popular, was written and adapted for representation by Lorenzo de Ponte, who was engaged for some time in Vienna, and afterwards in London, in the poetical department of the Italian theatre. The music was composed by Mozart, for the theatre at Prague, where it was performed for the first time in 1787. [See *Anecdotes of Genius*.] But as late as 1811, we find a periodical writer complaining, that "we are still doomed to listen to the effeminate strains of Italy, and the nursery songs of Pucito, while the gorgeous and terrific Don Juan, and the beautiful Clemenza di Tito, are unopened and unknown to thousands." Mr. Ayrton, who had the musical direction of the Opera House in 1817, had the merit, we believe, of introducing both these operas to the knowledge of the English public. Nothing could be completer than their success, more especially that of Don Juan. It was performed twenty-six nights in suc-

cession, although the season of the Opera House seldom extends to more than sixty-five, and attracted the most overflowing audiences. More half guineas are said to have been taken at the door, than were ever known; and the very unusual expedient was resorted to, of increasing the pit area, by an addition from the boxes. The ballet which had been hitherto the chief, if not the only object of attraction, was thrown completely into the shade; and a character of sublimity was given to the opera, which has since rendered it one of the highest intellectual pleasures.

CATALANI.

Madame Angelica Catalani, who was born at Sinigaglia, in the Roman States, in 1780, was educated at the convent of Gubio, where her exquisite voice soon rendered her so conspicuous, that the nuns, jealous of her superiority, succeeded in getting her prohibited from singing in the church. At the age of fourteen, she quitted the convent, and made such rapid progress in music, that she soon ventured to compete with the two famous singers, Marchesi and Crescentini. She shone successively at the theatres of Venice, Milan, Florence, and Rome; and was then invited to Lisbon, where she remained four years, with a pension of twenty-four thousand cruzados. She next proceeded to Madrid, with letters of recommendation to the queen, who loaded her with favours. One concert which she gave in that capital produced upwards of three thousand guineas. England was the

next theatre of her exertions ; and during her first stay here, she is said to have earned more than £50,000. She afterwards visited all the different courts of Europe, and was every where received with a degree of distinction and liberality never before, perhaps, experienced by any public singer.

At Berlin, she received a complimentary letter from the King of Prussia, written with his own hand, accompanied by the grand medal of the Academy.

The Emperor of Austria presented her with a superb ornament of opal and diamonds ; and the magistracy of Vienna, to manifest their sense of her charitable contributions to the institutions of that capital, struck a medal to her honour.

The Emperor and Empress of Russia, on her departure from St. Petersburg, embraced her at parting, and loaded her with rich presents, consisting of a girdle of diamonds, and other ornaments. During the four months she remained in St. Petersburg, she realized fifteen thousand guineas !

The late King of Wirtemberg was so captivated with her singing, that on his death, which happened soon after her arrival at Stutgard, her name was among the last words he uttered.

One of the most striking characteristics of Madame Catalani's voice, is—force. Indeed, distance is absolutely indispensable to the true enjoyment, to forming a true notion of this wonderful woman's powers. All her effects are calculated to operate through a vast space ; and on persons near to her, the impression is often overpowering. At a rehearsal at the Argyll Rooms, young Linley was so astonished with the grandeur with which the song of *Della Su-*

perba Roma burst from her lips, that forgetting his own task, he played a wrong note, and on being rebuked for it by the fair syren, he fainted, and dropped from his seat !

MRS. SALMON.

From the engaging sweetness of this lady's voice, she is, with many persons, a greater favourite than even the mighty Catalani. When the latter was at Bath, a lady, who found some difficulty in getting a ticket for one of the concerts, applied to M. Vallabrique, not knowing that he was the husband of Madame Catalani, to procure her admission. M. Vallabrique assured the fair solicitor, that such were the prodigious attractions of Madame Catalani, that he feared it would be impossible to gratify her wishes. " Oh ! " said the lady, " but I don't care about Catalani, *I want to hear Mrs. Salmon.*"

AGUJARI.

Lucretia Agujari, or *the Agujari*, as she was always called, was, perhaps, the most wonderful singer ever heard in this country, previous to Catalani or Billington. She first visited England in 1773, when the proprietors of the Pantheon engaged her at the enormous salary of *one hundred pounds per night*, for singing two songs only. The lower part of her voice was full, round, and finely toned ; and its compass really amazing. She had two octaves of natural voice, from A on the fifth line in the bass, to A on the sixth line in the treble ; and beyond that in *alt*, she

bad, in early youth, more than another octave. She has even been heard to ascend to B *b* in *altissimo*. Her shake was open and perfect; her intonation true; her execution marked and rapid; and the style of her singing, in the natural compass of her voice, grand and majestic.

DR. ALDRICH.

Dr. Aldrich was not less eminent as a musician than a divine. By the happy talent which he possessed of naturalizing the compositions of the old Italian masters, and accommodating them to an English ear, he increased the stores of our own church with many of the notes of Palestrina, Carissimi, Victoria, and other distinguished composers; and many of his anthems, and other services of the church, are still frequently sung in our Cathedrals.

Though the Doctor chiefly applied himself to the cultivation of sacred music, yet being a man of humour, he could divert himself by producing pieces of a lighter kind. There are two catches of his, the one, "Hark the bonny Christ Church Bells;" the other, entitled, "A Smoking Catch," to be sung by four men smoking their pipes, which is as difficult to sing as it is amusing.

SIGNORAS CUZZONI AND BORDONI.

The celebrated Francesca Cuzzoni appeared in England, as a first rate singer, in 1723; and two years afterwards, arrived her distinguished rival, Faustina Bordoni. These two extraordinary singers

so excited the attention of the public, that a party spirit was formed between their respective advocates, as violent and as inveterate as any that ever occurred relative to matters either political or theological; and yet their talents and style of singing were so different, as not to admit of regular comparison. Cuzzoni possessed a creative fancy, and enjoyed the power of occasionally accelerating and retarding the measure in the most artificial and able manner. Her intonations were so just, and so fixed, that it seemed as if she had not the power to sing out of tune.

Bordoni invented a new kind of singing, by running divisions, with a neatness and velocity which astonished all who heard her; and by taking her breath imperceptibly, she had the art of sustaining a note apparently longer than any other singer.

GUADAGNI.

Gaetano Guadagni was selected by Handel to execute those parts of his oratorios of *Messiah* and *Samson*, which were composed for Mrs. Cibber. The music he sung was the most simple imaginable; a few notes, with frequent pauses, and opportunities for being liberated from the composer and the band, were all that he required. In these seemingly extemporaneous effusions, he displayed the native power of melody, unaided by harmony, or even by unisonous accompaniment; the pleasure he communicated, proceeded principally from his artful manner of diminishing the tones of his voice, like the dying notes of the *Æolian* harp. Most other singers affect a swell, or *messa-de-voce*; but Guadagni, after be-

ginning a note with force, attenuated it delicately, from the beginning to the end; and giving his last whispers all the effect of distance, they seemed to ascend till the sound was totally lost in the extacy of hearing. Though no note was heard, the ear listened as if it expected a return.

YANIEWICZ.

When Yaniewicz, the musician, first came to this country, he lived at the west end of the town. One day, after paying several visits, he called a hackney coach, and having seated himself, the coachman enquired whither he should drive him?

Yaniewicz. "Home, *mon ami*; you go me home."

Coachman. "Home, sir! but where?"

Yan. "Ah! me not know; de name of de street has eschapé out of my memory, I have forgot him. What shall I do?" (The coachman smiling, he continued) "Ah! you are gay; come now, you understand de musique, eh!"

Coachman. "Music, what's that to do with the street?"

Yan. "Ah! *vous verrez*, you shall see." He then hummed a tune, and enquired, "Vat is dat?"

Coachman. "Why, Malbrook."

Yan. "Ah! dat is him. Marlbro' Street, now you drive a me home."

BALLAD SINGERS.

We find most of our very ancient English ballads divided into what are termed *fits*, a phrase derived

from their being so divided, for the purpose of being sung at intervals, in the course of feasting, that is, by fits or intermissions. Thus Puttenham, in his "Art of English Poesy," 1589, says, "The Epithalamium was divided by breaches into three parts, to serve for three several fits, or times, to be sung." From the same writer, we learn some curious particulars respecting the state of ballad singing in that age. Speaking of the quick returns of one manner of time, in the short measures used by common rhymers, these, he says "Glut the ear, unless it be in small and popular musics, sung by the *cantas banque* upon benches and barrels' heads, where they have none other audience than boys, or country fellows that pass by them in the street, or such like tavern minstrels, that give a *fit of mirth* for a groat, their matter being for the most part stories of old time, as the tale of Sir Topas, the reports of Bevis of Southampton, Guy of Warwick, Adam Bell, and Clymme of the Clough, and such other old romances, or historical rhymes, made purposely for recreation of the common people at Christmas dinners, brideales, and in taverns, and ale-houses, and such other places of base resort." This species of entertainment, which seems to have been handed down from the ancient bards, was, in the time of Puttenham, falling into neglect; but that it was not even then wholly excluded from more genteel assemblies, he gives us room to infer from another passage; for speaking in relation to the society in which he moved, and he was one of Queen Elizabeth's gentlemen pensioners, at a time when the whole band consisted of men of distinguished birth and fortune, he says, "We our-

selves have written for pleasure, a little brief romance, or historical ditty, in the English tongue, in short and long metre, and by breaches or divisions (i. e. fits) to be more commodiously sung to the harp, in places of assembly, where the company shall be desirous to hear of old adventures and valiances of noble knights in times past, as those of King Arthur and the Knights of the Round Table, Sir Bevis of Southampton, and others like."

A "groat" appears to have been in those days the standard price for a "Fit of Mirth;" and if we consider that in the age of Queen Elizabeth, a groat must have been more than equivalent to a shilling now, we may infer that harpers were even then, when their art was on the decline, upon a far more reputable footing than they are at the present time. That they were respectable, nay, elegant in their appearance, we may further learn from the description given of the old blind beggar of Bethnal Green:

" But in comes the beggar clad in a silk cloke,
A faire velvet capp, a feather had he,
And now a musician for sooth he would be."

JOMELLI.

In 1741, that genius of music, Jomelli, was sent for to Bologna, to compose an opera. The day after his arrival, he went to see the celebrated Father Martini, without making himself known, and begged to be received into the number of his pupils. Father Martini gave him a subject for a *fugue*; and finding that he executed it in a superior manner, " Who are

you?" said he, "are you making game of me? It is I who need to learn of you; I say who are you?" "I am Jomelli, the professor, who is to write the opera to be performed here next autumn, and I came to ask you to teach me the great art of never being embarrassed by my own ideas."

THE PIANO-FORTE.

The invention of the piano-forte has formed an era in the art of music. It has been the means of developing the sublimest ideas of the composer, and the delicacy of its touch has enabled him to give the lightest shades, as well as the boldest strokes of musical expression.

The first piano-forte was made by Father Wood, an English monk, at Rome, about the year 1711, for Mr. Crisp, the author of "Virginia." The tone of this instrument was much superior to that produced by quills, with the additional power of producing all the shades of *piano* and *forte* by the fingers; it was on this last account it received its name.

Fulk Greville, Esq. purchased it from Mr. Crisp, for 100 guineas, and it remained *unique* in this country for many years, until Plenius, the maker of the lyrichord, made one in imitation of it.

After the arrival of John Chr. Bach in this country, and the establishment of his concert in conjunction with Abel, all the harpsichord makers tried their mechanical powers at piano-fortes; but the first attempts were always on the large size, till Zumpé,

a German, constructed small piano-fortes of the shape of the virginal, of which the tone was very sweet, and the touch, with a little use, was equal to any degree of rapidity. These, from their low prices, the convenience of their form, as well as power of expression, suddenly grew into such favour, that there was scarcely a house in the kingdom where a keyed instrument ever had admission, but was supplied with one of Zumpé's piano-fortes, for which there was nearly as great a demand in France as in England. In short, he could not make them fast enough to gratify the public fondness for them. Pohlman, whose instruments were very inferior in tone, fabricated a great number for such as Zumpé was unable to supply. From this period, the piano-forte has constantly been improving, until it has attained its present complete state.

MR. BRAHAM.

All Europe has done homage to the transcendent talents of this eminent English singer. When he left England, in order to avail himself of the several examples of excellence on the Continent, and particularly in that region of melody, Italy, he first repaired, in company with Signora Storace, to Paris, where they arrived the day preceding the 18th, Fructidor. The revolutionary fury had not so absorbed the minds and feelings of the Parisians, as to extinguish taste, or a just appreciation of real talent without distinction of country. The performances of Braham and Signora Storace in the French capital, were listened to with the most eager delight ; and the

courteous attentions they received, induced them to prolong a visit of three weeks, to a stay of eight months.

During this time, they received increasing testimonies of public and private esteem, and the concerts they gave were crowded at the price of a *louis d'or* each ticket, although the general admittance to concerts was only six francs. When Mr. Braham quitted France for Italy, he was provided with letters of recommendation, in the strongest terms, and protection from the French Directory, to the ambassadors of France, in the several states of Italy.

When at Florence, the celebrated vocal performer, David, invited Mr. Braham to dinner, and in the evening they sung several airs together. One of Braham's was a *bravura* composed for him by Rauzzini. When he had concluded, David said, "In my youth I could have done the same;" and being asked who he thought the best tenor singer in Italy, he answered, "Dopo di me, l' Iuglese." "Next to me, the Englishman."

At Venice, the celebrated composer Cimarosa was summoned from Naples, expressly to write an opera, for the display of Mr. Braham's extraordinary powers; and when he was introduced to him, Cimarosa expressed his high opinion of his vocal abilities, by saying, he would compose for him such *scena* as had never yet been heard in Venice. This was Cimarosa's last composition, for he died poisoned, as was suspected, by a rival composer, impatient of his high and well merited fame.

On his return to England, he found the advantage of his study abroad; and there never, perhaps, was a

singer, who so happily united the brilliancy and richness of the Italian, with the simplicity and pathos of the English style. As a composer, Mr. Braham also holds a distinguished rank.

In no part of his art is Braham more distinguished, than in the use of the falsetto ; his success in this respect, indeed, forms an era in singing. When in the zenith of his powers, from a facility of taking up the falsetto on two or three notes of his compass at pleasure, he had so completely assimilated the natural and falsetto at their junction, that it was impossible to discover where he took it, though a peculiar tone in the highest notes was clearly perceptible. Before his time, the junction had always been very clumsily conducted by English singers. Johnstone, who had a fine falsetto, managed it so ill, that he obtained, from the abruptness of his transitions, the cognomen of "*Bubble and squeak.*" Braham could proceed with the utmost rapidity and correctness through the whole of his compass, by semitones, without the hearer being able to ascertain where the falsetto commenced.

GLUCK.

Since the best days of Rameau, no *dramatic* composer has excited so much enthusiasm, or had his pieces so often performed, as Gluck, who may be considered as the national musician of France. It has been said, that each of his pieces has supported two or three hundred representations.

That Gluck had great merit as a bold, daring, and nervous composer, and as such, in his French operas,

was unrivalled, will be admitted ; but his merit was not so universal, or so extraordinary, as to be praised at the expense of all others. His style was peculiarly convenient to France, where there were no good singers ; besides, his music was so truly dramatic, that the airs and scenes, which have the greatest effect on the stage, were cold or rude in a concert ; and the situation, context, and interest gradually excited in the audience, gave them their force and energy.

HAYDN AND MOZART.

Haydn and Mozart, two of the greatest composers of ancient and modern times, had the highest respect for each other. "Mozart," said Haydn, when asked his opinion of Don Juan, "is the greatest composer now existing." And Mozart hearing a German composer find fault with Haydn, said, "If you and I were both melted down together, we should not furnish materials for one Haydn."

At a concert, where a new piece, composed by Haydn, was performed, a musician present, who never discovered any thing worthy of praise, except in his own productions, criticising the music, said to Mozart, "There now, why that is not what I should have done." "No," replied Mozart, "nor should I ; but the reason is, that neither you nor I should have been able to conceive it."

After Mozart's death, Haydn was asked by Broderip, in his music shop, whether he had left any MS. compositions behind him that were worth purchasing, as his widow had offered his inedited papers at a high price, to the principal publishers of music through-

out Europe. Haydn eagerly said, "Purchase them by all means. He was truly a great musician. I have been often flattered by my friends with having some genius, but he was much my superior."

Though this declaration had more of modesty than truth in it, yet, if the genius of Mozart, who died at the early age of thirty-six, had been granted as many years to expand as that of Haydn, the assertion might, perhaps, have been realized.

Mr. Thomas Atwood, who had the honour of being pupil to Mozart, as Mozart was to Haydn, declared, in a judicial proceeding respecting the Opera House, in which he was a witness, that he regarded "Mozart's music as the best in the world, and Don Giovanni as the finest of his compositions."

ANTIQUITY OF FIDDLESTICKS.

The antiquity of the use of the bow, in playing the violin, has been the subject of many conjectural disputes. It is said, in some old manuscripts, to have been introduced into England by the attendants of the Pope's Nuncios, when they came there to receive Peter Pence ; but none have referred its origin to a remoter date than the beginning of the fourteenth century. It is evident, however, from a monkish device in the cathedral of St. Augustine, in Bristol, that the bow was known much earlier here. This cathedral was founded in 1148, and on the ornaments of one of the gothic pillars, in the same style as those throughout the building, is the following device, tolerably well represented. "A shepherd sleeping,

the ram playing on the violin, *with a remarkable long bow* ; and the wolf eating the sheep."

SINGULAR ANALOGY.

An old English author of the name of Simpson, a master of music of some eminence, in the reign of Charles II., has, in a work entitled "The Division of the Violin," drawn from the theory of music a singular illustration of the doctrine of the Trinity in Unity. "When I farther consider," he says, "that three sounds placed by the interval of a third, one above another, do constitute *one entire harmony*, which governs and comprises all the sounds that by art or imagination can at once be joined together in musical concordance, that I cannot but think a significant emblem of that supreme and incomprehensible three in one, governing, comprising, and disposing the whole machine of the world, with all its included parts, in a most perfect and stupendous harmony." A more modern writer commenting on this ingenious theory of Mr. Simpson's, observes, "that the matter of fact really is as Mr. Simpson has stated it, will not be disputed by any man of common skill in the science of music. It is a thing well known, that if any three notes be taken upon an organ or harpsichord in the order of an unison, third and fifth (as expressed in the scale), and struck all at once, the sounds, though perfectly distinct in themselves, are so blended and lost in one another, that with this pleasing variety of different intervals, you have also the simplicity and unity of a single note ; and so strict is the agreement, that provided

the instrument be well in tune, an inexperienced ear cannot readily distinguish whether there be one sound only, or two others combined with it." After some additional observations illustrative of this extraordinary analogy, the same writer thus concludes: "We will rest then in this conclusion, that as there is a Trinity in the Godhead, the Divine Wisdom has given us a symbol of it, in the three ruling elements of sound; and as the three Divine Persons are but one God, so the Triunity in music has the nature and sound of the most perfect unity."

DR. JOHN BULL.

It is not a little remarkable, that to a composer, with our national patronyme, we should be indebted for our national anthem of "God Save the King."

Few subjects connected with literature or the fine arts, have been more amply discussed than the authorship of this anthem; and it has been attributed to various composers, from the reign of James the First, to that of George the Second. It has, however, been recently ascertained, that this national anthem was written by Ben Jonson, and set to music by Dr. John Bull, at the particular request of the Merchant Tailors' Company; and that it was first sung in their hall, by the gentlemen of the Chapel Royal, who were in attendance, at a sumptuous entertainment given by that company to King James the First, on Thursday, July 16, 1607. The object of the dinner was to congratulate his majesty on his escape from the Gunpowder Plot; and for this occasion the anthem was composed.

It further appears, that "Non nobis, Domine" was first sung on the same occasion, by the children, standing at the king's table.

Dr. Bull was the first Gresham Professor of Music, and was appointed to that office upon the especial recommendation of Queen Elizabeth; but though a skilful musician, he was not able to read his lectures in Latin; and, therefore, by a special provision in the ordinances respecting the Gresham Professors made in 1599, it is declared, "that because Dr. Bull is recommended to the place of Music Professor by the queen's most excellent majesty, being not able to speak Latin, his lectures are permitted to be altogether English, so long as he shall continue Music Professor there."

PETRARCH.

Petrarch was very partial to music, and poured forth his verses to the sound of his lute, which he bequeathed in his will to a friend. His voice is said to have been sweet, flexible, and of great compass. All the love poetry of his predecessors, except that of Cino, wants sweetness of numbers; but in Petrarch, the melody is perpetual, and yet never wearies the ear. His *canzoni*, a species of composition partaking of the ode and the elegy, sometimes contain stanzas of twenty lines; yet he has placed the cadences in such a manner, as to allow the voice to rest at the end of every three or four verses, and has fixed the recurrence of the same rhyme, and the same musical pauses at intervals sufficiently long to avoid monotony, and sufficiently short to preserve harmony.

ENTRANCING.

During the third representation of the *Artaxerxes* of Metastasio, in one of the first theatres of Rome, when the celebrated Pacchiarotti acted the part of Arbaces, a singular instance occurred of the power of music. At the famous judgment scene, in which the author had placed a short symphony, after the words,

“Eppur sono innocente,”

the beauty of the situation, the music, the expression of the singer, had so enraptured the musicians, that after Pacchiarotti had uttered these words, the orchestra did not proceed. Displeased at this neglect, he turned angrily to the leader, asking, “What are you about?” The leader, as if awoke from a trance, sobbed out with great simplicity, “We are crying, sir,” In fact, not one of the performers had thought of the passage, but all had their eyes filled with tears, fixed on the singer.

MUSICAL HUMOUR.

Haydn, the sublime Haydn, could be comic as well as serious; and he has left a remarkable instance of the former, in the well known symphony, during which all the instruments disappear, one after the other, so that, at the conclusion, the first violin is left playing by himself. The origin of this singular piece is variously accounted for. Some persons say, that Haydn, perceiving his innovations were

ill received by the performers of Prince Esterhazy, determined to play a joke upon them. He caused his symphony to be performed, without a previous rehearsal, before his highness, who was in the secret. The embarrassment of the performers, who all thought they had made a mistake, and especially the confusion of the first violin, when, at the end, he found he was playing alone, diverted the court of Eisenstadt.

Others assert, that the prince having determined to dismiss all his band, except Haydn, the latter imagined this ingenious way of representing the general departure, and the dejection of spirits consequently upon it. Each performer left the concert room as soon as his part was finished.

Haydn introduced another pleasantry into a sinfonia, called "La Distratta." Before commencing the last movement, the violins are directed to lower the fourth string G to F. The instruments being thus prepared, the music commences with a pert and joking subject, which is soon interrupted by a pause; after which, the first violins begin to sound the open strings, E and A, together for two bars; and the same of D and A, when they arrive at a passage where the lowered string F is directed to be screwed up gradually through four bars, so as to bring it in tune on the fifth bar. When this piece is performed, surprise is excited at the apparent caprice of the musicians, who stop one after another, to tune their violins in the middle of the piece, and it is not till after twelve bars have been employed in this ludicrous way, that the audience are released from the embarrassment, and the subject suffered to proceed.

At another time, Haydn, desirous of diverting

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Prince Esterhazy's company, went and bought at a fair near Eisenstadt, a whole basket full of whistles, little fiddles, cuckoos, wooden trumpets, and other musical instruments, such as delight children. He was then at the pains of studying their compass and character, and composed a most amusing symphony with these instruments alone, one of which even executed *solos*. The cuckoo was the general bass of the piece.

LUTHER.

"Music," says Luther, "is one of the fairest and most glorious gifts of God, to which Satan is a bitter enemy ; for it removes from the heart the weight of sorrows, and the fascination of evil thoughts. Music is a kind and gentle sort of discipline, it refines the passions, and improves the understanding. Even the dissonance of unskilful fiddlers serves to set off the charms of true melody, as white is made more conspicuous by the opposition of black. Those who love music, are gentle and honest in their tempers. I always loved music," adds Luther, "and would not, for a great matter, be without the little skill which I possess in the art."

THE WELCH BARDS.

Music was in such great estimation among the Cambro-Britons, that to sing to the harp, was thought necessary to form a perfect prince and complete hero. Their poetry, as well as their music, though much scattered, and almost destroyed, by the incursions of the Saxons, the Danes, and the Normans, has received much illustration from the pen of Giraldus ; and of its adherence to truth, and its use

in recording events to posterity; he has transmitted to us a memorable example. Henry II. was led to the churchyard of Glastonbury, in search of the body of Arthur, by some lines of Taliesin, describing the manner of his death, and the place of his interment, that had been repeated in his presence by a Welch bard. The success of the investigation was not ungrateful to the monarch's poetic faith, and Henry had the satisfaction to view the stupendous remains, and to count the glorious wounds, of the last of Britons. When Edward the First conquered Wales, he found that the songs of the Welch bards had so powerful an influence over the minds of the people, that, for his own safety, he adopted the cruel policy of putting them all to death.

MOZART.

No musician has more successfully embraced the whole extent of his art, or shone with greater lustre in all its departments than Mozart. His great operas, no less than his most simple songs; his learned symphonies as well as his airy dances, all bear the stamp of the richest imagination, the deepest sensibility, and the purest taste. All his works develop the originality of his genius, and rank him with that small number of men of genius, who form an epoch in their art.

At six years of age, Mozart had made such progress in music, as to be able to compose short pieces for the harpsichord, which his father was obliged to commit to paper for him. His father, who was a musician of some eminence, returning home one day with a stranger, found little Mozart with a pen in his hand.

"What are you writing?" said he. "A concerto for the harpsichord," replied the child. "Let us see it," rejoined the father; "it is, no doubt, a marvellous concerto." He then took the paper, and saw nothing, at first, but a mass of notes mingled with blots of ink, by the mal-address of the young composer, who, unskilled in the management of the pen, had dipped it too freely in the ink. He had blotted and smeared his paper, and had endeavoured to make out his ideas with his fingers. On a closer examination, his father was lost in wonder, and his eyes, delighted, and overflowing with tears, became rivetted on the notes. "See," exclaimed he, to the stranger, "how just and regular it all is! but it is impossible to play it; it is too difficult." "It is a concerto," said the child, "and must be practised till one can play it; hear how this part goes." He then sat down to perform it; but was not able to execute the passages with sufficient fluency to do justice to his own ideas.

The sensibility of Mozart's organs was excessive. The slightest harshness or discordancy in a note, was quite a torture to him. Entirely absorbed in music, this great man was quite a child in every other respect. His hands were so wedded to the piano, that he absolutely could not use them for any thing else; at table, his wife carved for him; and in every thing relating to money, or to the management of his domestic affairs, he was entirely under her tutelage.

MR. SHIELD.

To decide justly on individual talent, it often becomes necessary to consider the disadvantages it

has encountered, and the obstacles it has overcome ; to these considerations Mr. Shield is particularly entitled, since, by the intrinsic power of his genius, he has triumphed over every opposition of fortune or accident, and has raised himself into high and justly merited distinction.

Mr. Shield was the son of a country singing master, under whose tuition he began to learn the violin at six years of age ; and in the short space of a year and a half, he made such extraordinary progress, as to be able to perform Corelli's fifth work. When he reached his ninth year, he had the misfortune to lose his father and tutor ; and those who interested themselves in his behalf, ridiculed the profession of a fiddler, and urged young Shield either to become a barber or a boat builder.

Finding no means of gratifying his passion for music, or rather unable at so early an age to turn it to profit, he yielded to the wishes of his friends, and served an apprenticeship as a boat builder.

On the expiration of his indentures, he determined to adopt music as a profession. His first efforts at composition, were setting several of Cunningham's songs to music, the melodies of which were much admired for their simplicity and beauty. He next became leader of a band in a provincial theatre ; until being advised to visit London, he became first leader of the band, and afterwards composer to one of the winter theatres, producing music to new pieces with singular facility and success.

The style of Mr. Shield is neat, simple, and unaffectedly easy. His airs are generally sweet and

attractive, and always illustrative of the ideas of the poet. His symphonies and accompaniments are incorporated with the melody. Spirit, vigour, tenderness, and pathos exhibit themselves in turn, and his scores universally bespeak a thorough acquaintance with the powers of the band, as well as much judgment in regard to effect; and the whole of his compositions bear the imprint of genius, taste, and science.

MRS. BILLINGTON.

Of all the female singers that England ever produced, no one ever obtained, or, perhaps, deserved such celebrity as Mrs. Billington. Her transcendent talents were not only the boast of her country, but the whole of Europe did them homage; and wherever she went, she was honoured and caressed.

Mrs. Billington, whose maiden name was Weichsell, was born of musical parents, who hailed with transports the early dawning of her genius, and afforded her every possible encouragement, both by their own instruction, and that of the ablest masters. Her first efforts were directed to the piano-forte, which may be considered as the plaything of her infancy. On this instrument she made such rapid progress, that when only seven years old, she performed a concerto at the Haymarket Theatre; and when she had scarcely reached her eleventh year, she appeared in the double character of composer and performer, by playing to a delighted audience one of her own productions.

It was in Ireland, however, that Mrs. Billington first gave public proof of that vocal pre-eminence,

which those who had heard her in private, confidently anticipated. Her fame extended with her efforts, and the English public became so anxious to hear her, that she was engaged at Covent Garden Theatre on the most liberal terms. In the winter of 1785, she made her *debüt* in that house, in the character of Rosetta, in "Love in a Village," which was purposely commanded by their majesties. The house was crowded to excess, and her reception stamped her reputation as a first rate vocal performer.

In the following year, she visited Paris, in order to avail herself of the instruction of the great Italian composer, Sacchini, then in the zenith of his fame. Under so able a master, Mrs. Billington made the most rapid progress, and acquired from him that pointed expression, neatness of execution, and nameless grace, by which her performances were so happily distinguished.

She again visited Italy in 1794, and displayed her great powers with such success, as to receive the homage of taste and sensibility, wherever she was heard. Milan, Naples, Venice, Leghorn, Padua, Genoa, and Florence, heard and "confessed the wonders of her skill." At Naples, she received the most flattering attentions, and Sir William Hamilton, proud of a singer of his own country, who was allowed to eclipse all competitors, even in the very realms of the god of harmony, procured her the warmest patronage of the King and Queen of Naples. On her return to England in 1801, she made her reappearance at Covent Garden Theatre, in that most happy combination of the Italian and English schools, the serious opera of Artaxerxes, in which it has been said, that Dr. Arne "united the beautiful melody of

Hesse, the mellifluous richness of Pergolese, the easy flow of Piccini, and the finished *cantabile* of Sacchini, with his own pure and native simplicity." The performance of Mrs. Billington, on this occasion, perfectly enraptured the audience, and left, at an immeasurable distance, every preceding effort of vocal skill. She was now too rich a treasure for managerial monopoly, and, therefore, she played alternately at Drury Lane and Covent Garden Theatres.

From this period, to that of her retirement from the stage in 1808, nothing could exceed the brilliant success which she earned, or the liberality with which her talents were remunerated. In one season of the winter of 1801-2, the profits of her various engagements exceeded ten thousand pounds, and subsequent seasons were not less productive.

DR. CROTCH.

Of all the instances of musical precocity that history has recorded, Dr. Crotch, to whom these ANECDOTES are inscribed, is, perhaps, the most remarkable. His talents, when a child, were so extraordinary, that his parents rather wished to conceal them, than otherwise, from a fear of drawing too much of the public attention upon them; but the fact soon transpired, and Mr. Crotch's house was so crowded, that he was obliged to limit the child's exhibition of his wonderful powers, to fixed days and hours.

The first voluntary he heard with attention, was performed at his father's house, when he was two years and four months old, by Mr. Mully, a music master. As soon as he was gone, the child got to the

organ, and playing in a wild and different manner from that to which his mother was accustomed, she asked him what he was doing. He replied, "I am playing the gentleman's fine thing;" and Mr. Mully, who afterwards heard it, acknowledged that the child had remembered several passages, which he played correctly.

Being present at a concert where a band of gentlemen performers played the overture in *Rodelinda*, he was so delighted with the minuet, that the next morning he hummed part of it in bed, and by noon, without any further assistance, played the whole on the organ.

Dr. Burney, who, at the request of Sir John Pringle, drew up an account of this child, which is printed in the *Philosophical Transactions of the Royal Society*, for 1779, was at particular pains to put the talents of the infant Crotch to the test. "I examined," said he, "his countenance when he first heard the voice of Signor Pacchiarotti, the principal singer of the Opera, but did not find that he seemed sensible of the superior taste and refinement of that exquisite performer. However, he called out very soon after the air was begun, 'He is singing in *f*.' This is one of the most extraordinary properties of his ear, that he can distinguish at a great distance from any instrument, and out of sight of the keys, any note that is struck. In this I have repeatedly tried him, and never found him mistaken even in the half-notes; a circumstance the more extraordinary, as many practitioners and good performers, are unable to distinguish by the ear, at the Opera or elsewhere, in what key any air or piece of music is executed."

When, as was often the case, in consequence of the numerous visitors he attracted, he became tired of playing on an instrument, and his musical faculties seemed wholly blunted, he could be provoked to attention, even though engaged in any new amusement, by a wrong note being struck in the melody of any well known tune; and if he stood by the instrument when such a note was designedly struck, he would instantly put down the right one, in whatever key the air was playing.

The maturity of age in Dr. Crotch has confirmed the precocity of his youth; and as a serious composer as well as a practical performer, he has long held the first rank in this country. A just compliment has recently been paid to him, in nominating him Principal of the Royal Academy of Music; an institution commenced under such favourable auspices, as to promise the greatest benefit to music in this country.



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